AST LICKS

hn Taylor on Boss Ross and
e Latest Campaign Calculus

MUD BATH

Eric Pooley on the Squalid
D'Amato-Abrams Senate Race

PRIME CHUCK

Chris Smith on Macho Man
Chuck Pfeifer and His Saloon

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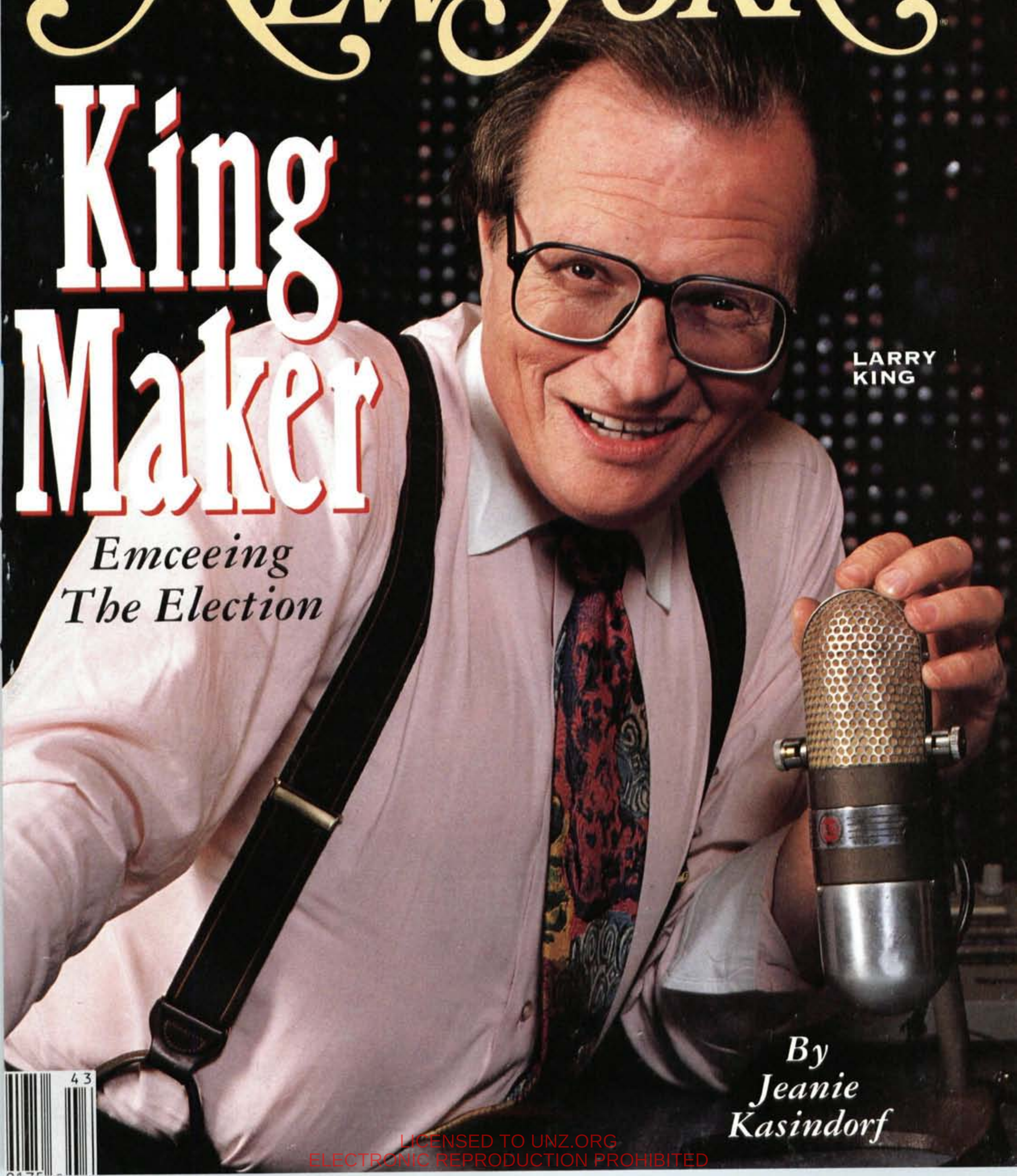
NEW YORK

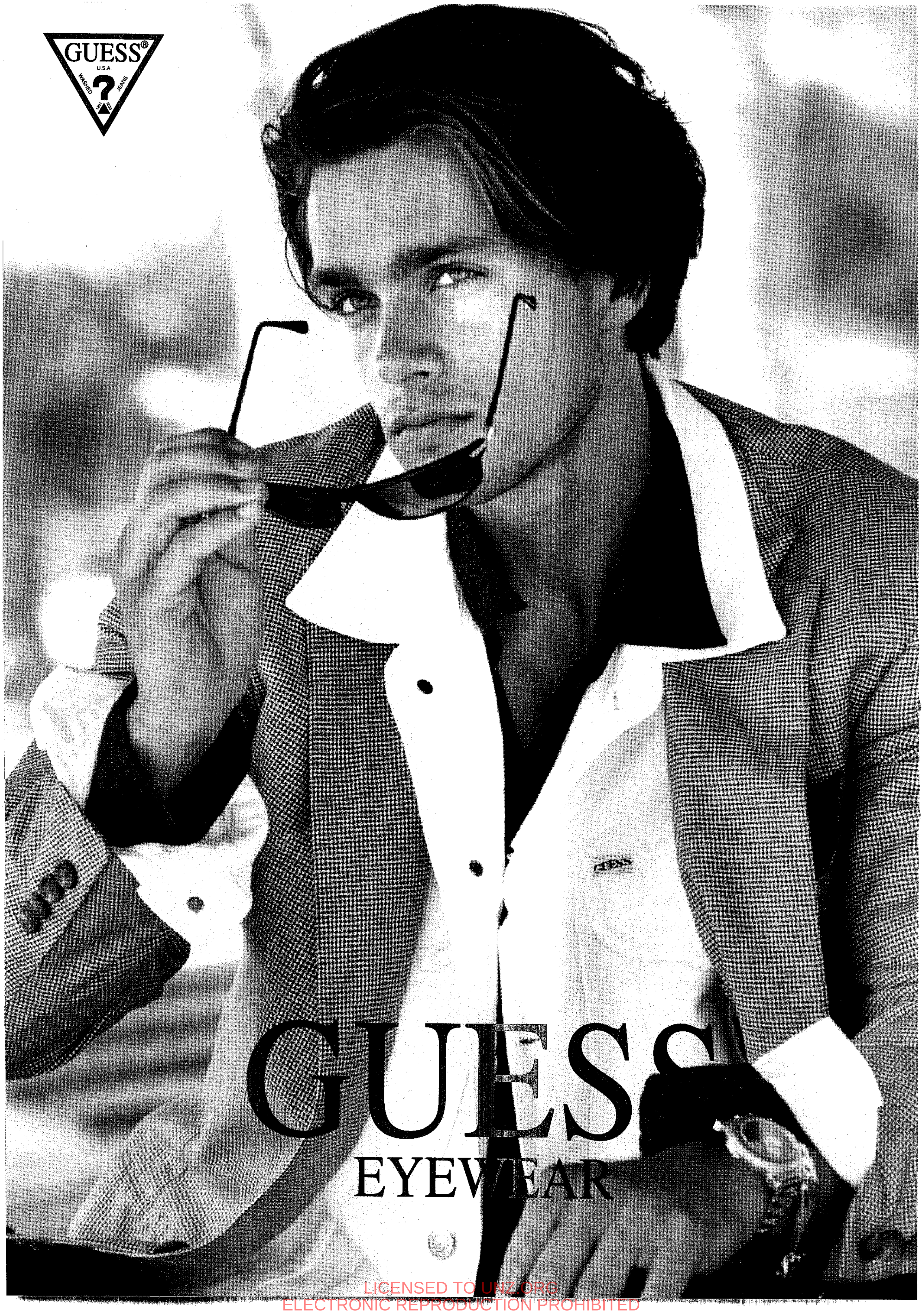
King Maker

Emceeing The Election



LARRY KING

By Jeanie Kasindorf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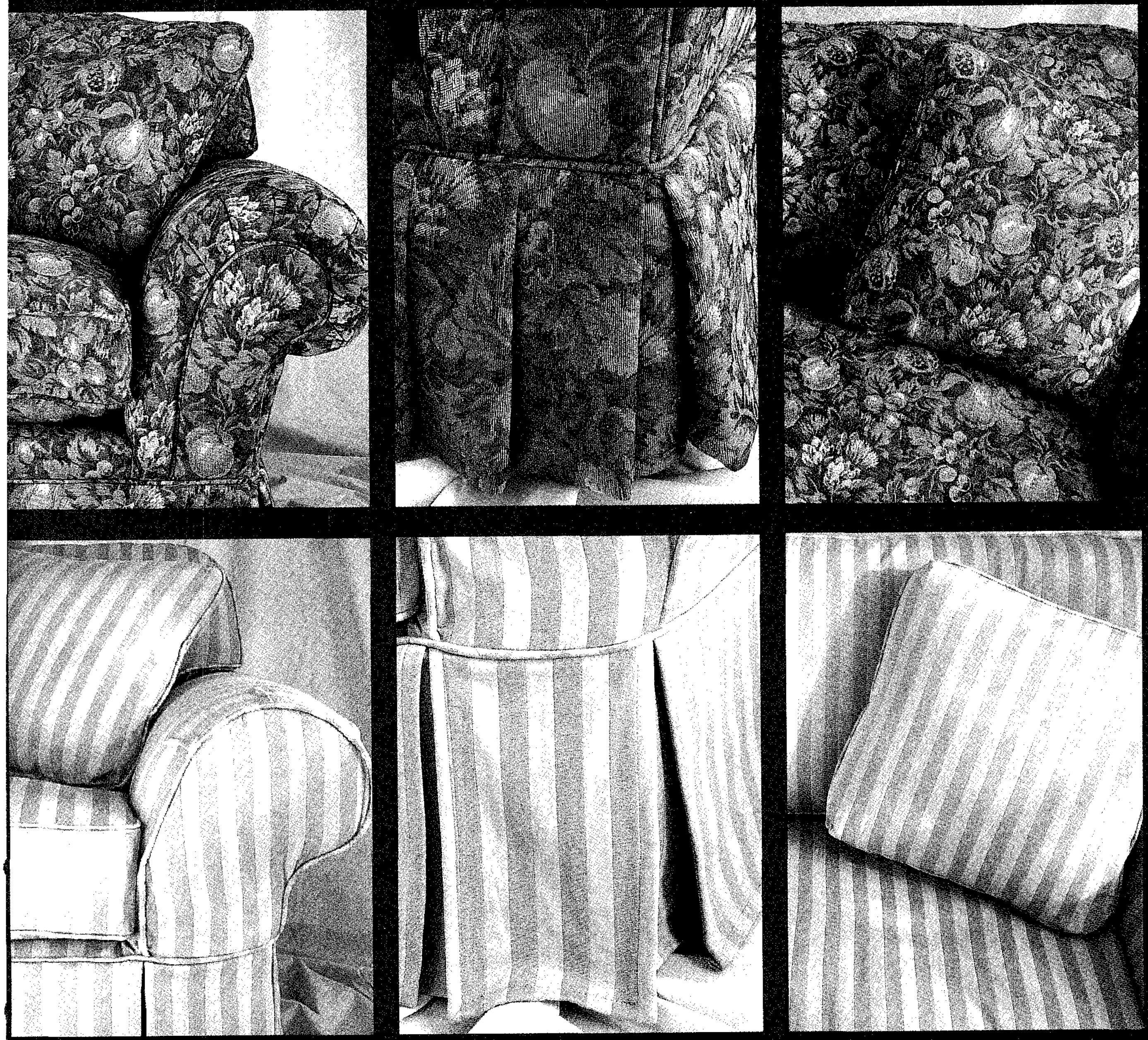

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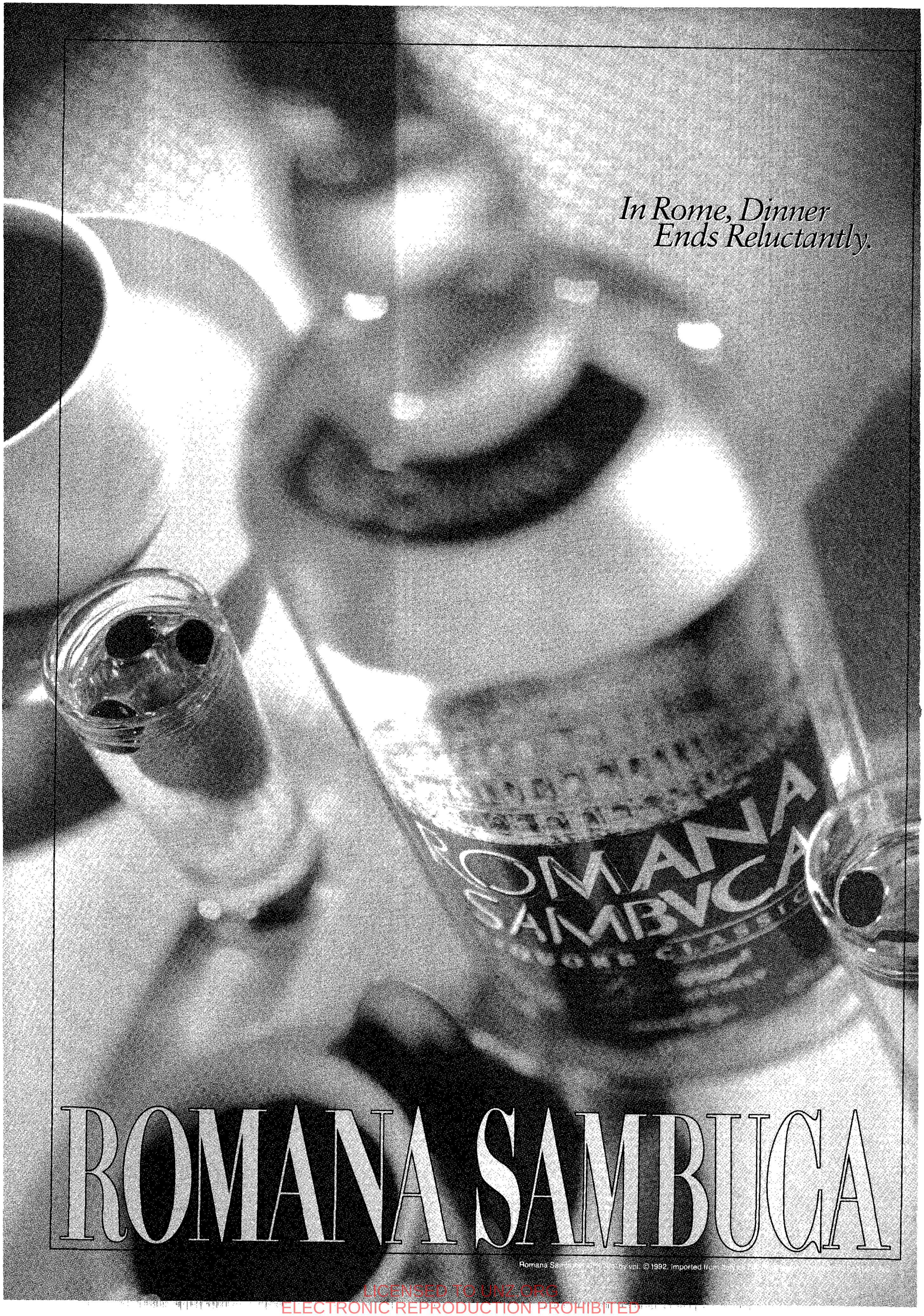
In Rome, Dinner
Ends Reluctantly.
ROMANA SAMBUCA
ROMANA SAMBUCA
Romana Sam[illegible] by vol. © 1992. Imported from [illegible]

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BY JOHN TAYLOR

Ross Perot has once again scrambled the campaign—actually making a three-man race possible. But can he ever be anything but a gremlin with sharp teeth and one-liners?

52 King Maker

BY JEANIE KASINDORF

For 32 years, Larry King has been asking the questions. Now it's time for some answers. Who, for instance, made him the voice of America? King, 58, does more than talk: He shapes the political process. His electronic town hall spawned Perot. Then Bush and Clinton lined up for a chat. His secret: empathy. (Learned from five wives—and bankruptcy.)

60 The Nebbish Meets the Fonz

BY ERIC POOLEY

No more Mr. Nice Guy for Robert Abrams. The state attorney general faces Al D'Amato November 3. The race hinges on ethics—but not just D'Amato's. A milquetoast, Abrams (left) was the front-runner. Then he was bullied—and went over the top.

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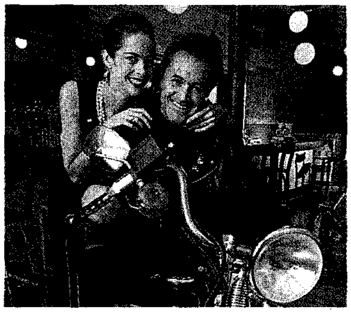
BY CHRIS SMITH



He was a Green Beret. He's had malaria. He's even worked in advertising. But now Chuck Pfeifer, 51, knows true danger: He's opened a restaurant on the Upper East Side. It's a rest stop on the fast lane—where the pretty refuel. Chuck's a big guy. But he likes small, four-letter words. And the Harley-Davidson life. "Chuck would give you the shirt off his back," Norman Mailer says. But a burger? $9.

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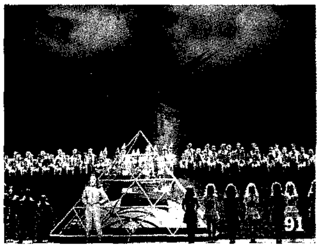

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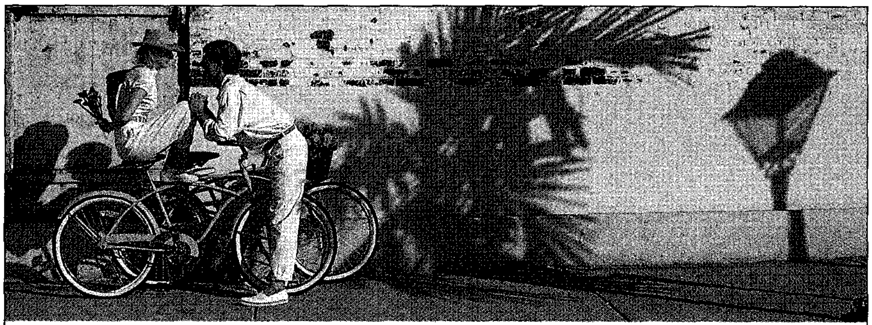

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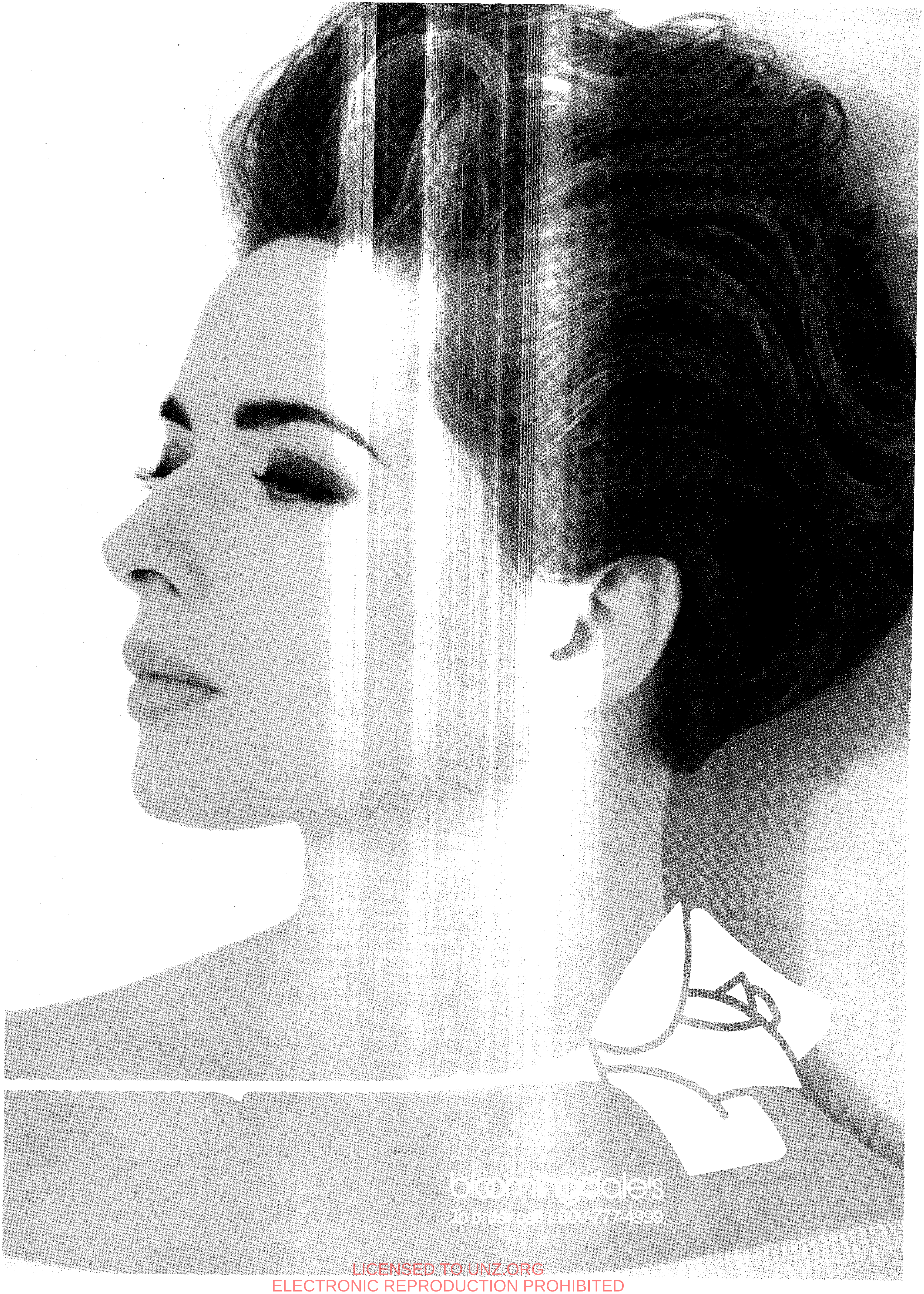
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LETTERS

Murder, She Wrote

I WAS VERY PLEASED TO SEE ERIC POOLEY'S cover story "Getting Away With Murder" [September 28]. Since 1987, I have lived not only with the fact that my father is dead but also with the nightmare that he was gunned down in broad daylight in front of two witnesses, and yet, to this day, his murderer has not been found. Where is there justice? We all live with the certainty of death. We also know that in the natural course of events, parents will predecease their children. I could have accepted my father's death as I did my mother's and those of others whom I have loved. But to know that no arrest has been made adds salt to the very painful wound. On two occasions when I visited the precinct station, I found the detectives assigned to this case just sitting at their desks reading newspapers. All I could think was, How do they have the audacity to sit there reading newspapers in front of me when my father's murderer has not been apprehended? I sense an uncaring attitude and a lack of accountability. The police not only did not catch my father's murderer but apparently misplaced some of his personal belongings, which they had initially refused to return to my family.

Barbara Lasher
Manhattan

Insider Information

WHILE CRAIG HOROWITZ'S STORY ON THE *Wall Street Journal* ["How Now Dow Jones?," October 12] was both interesting and entertaining, it is my opinion that Paul Steiger will outdo the many achievements of Norman Pearlstine. While I have seen Steiger handle only one situation, it was a particularly difficult and complex one, and he masterfully blew everyone away. You will give him, I predict, great credit as the years go by.

Donald J. Trump
Manhattan

The Bret Pack

IT MUST HAVE BEEN A SLOW WEEK FOR THE "Intelligencer" column. When I spoke with Jeannette Walls, perhaps hubris obscured my meaning ["Ellis Is an Island," October 12]. Binky Urban is my agent and, as I told Walls, one who I wouldn't trade for any other agent in the world. Binky has been instrumental in my career and has provided emotional support and sound advice for as long as I have known her. Gary Fisketjon, my editor at Knopf, has stood by me during tough days when it was not necessarily to his advantage to do so, and we've been seated next to each other on numerous nights when it was probably not to either one's advantage. I have known Sonny Mehta since 1986, when he published my first two novels in England. He subsequently risked both his formidable reputation and the undying enmity of Roger Rosenblatt by publishing my last novel, and he still returns my phone calls (well, occasionally). Knowing that agents are always in need of clients, I am constantly referring young writers in need of representation to Mort Janklow and to Binky. Some of those writers even agree to be represented by Mort (though I'm told that they continually have to help him out when the economics of transactions becomes too complex or negotiations too aggressive). I consider each of these people, their families, and, believe it or not, Dick Snyder and his wife, editor Laura Yorke, to be good friends. Do I care what these people think of my work? As much as I may disagree with them at times, I write for myself, and critical evaluations by those mentioned above do not ultimately influence my work. Why does it shock unnamed "publishing insiders" when a novelist wants to write for himself and not for the corporation that decides to publish his work or for the agency that represents him?

Bret Easton Ellis
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

All About Aviv

CHRISTOPHER BYRON'S RECENT ARTICLES about Juval Aviv's antics in the aftermath of the crash of Pan Am Flight 103 ["Conning the Media," August 31; "Pan Am Games," September 21] reminded me of my own bizarre encounter with the man. While writing my first novel, *Hawks,* about an airline much like Pan Am that is mysteriously victimized by bombs placed aboard its planes, I heard about Aviv. A security man working on Roosevelt Island at the time, he claimed to have once been a steward with El Al and an agent for the Mossad, Israel's intelligence agency. I took him to lunch to interview him about the means a saboteur might employ to bomb airliners. I quickly got the impression that Aviv was knowledgeable about some of El Al's most obvious security precautions—as might be expected of someone who had worked for the airline—but lacked the routine information expected of a trained intelligence operative. His facts seemed secondhand, as if gleaned from newspaper or magazine articles. Toward the end of the interview, his boasts grew grandiose. Not only had he been with the Mossad, he claimed, but he had led the hit team that tracked down the Arab assassins responsible for having killed Israeli athletes at the 1972 Munich Olympics. Having once read a detailed magazine article about the operation, I questioned him closely. His answers were vague, and accurate only about the most well known details of the operation. I concluded that Aviv was a fantasist at best or a pathological liar at worst. I ended the interview and discounted everything he had told me that could not have been known by an El Al steward, and I was careful to corroborate even those minor points with additional sources. More than a decade after *Hawks* was published, Aviv seems to have written his own fictional account of airliner sabotage—one that was unfortunately trusted by reporters and Pan Am's lawyers.

Joseph Amiel
Manhattan

CHRISTOPHER BYRON'S STATEMENT IN "PAN Am Games" that "some insurance companies have been criticized for attempting to boost profits by writing policies, then trying to wriggle out of honoring them" is deliciously naïve. Please allow me to quote from recent official comments released in the publication *Rules Governing the Courts of the State of New Jersey:* "The typical and varied defenses raised by insurers in their attempts to disclaim or avoid responsibility under their contracts continue to be carefully scrutinized and sparingly accepted because of the public policy considerations such defenses raise." When they cannot completely wriggle out of honoring a policy, insurers try their damnedest to pay as little as possible to their insured or other claimants. While insurance companies certainly cannot be faulted for trying to earn profits, even the courts recognize that they will use any excuse or maneuver available—justifiable or otherwise—to avoid paying a dime to victims who have been paying insurance premiums for years. None of them are the good-hands people.

Daniel E. Chase
Teich, Groh and Frost
Trenton, N.J.

WHILE GEORGE BUSH AND HIS FELLOW REpublicans are blaming the woes of this country on the lack of family values, they are oblivious to the decline of corporate values. The actions of Pan Am, Time Warner, and U.S. Aviation following the Pan Am 103 tragedy are almost as bad as the bombing itself. But there is never any criticism of these corporate titans. Why is it that these white men in blue suits are never held responsible for their behavior? Why is it that "crime" is committed only by minority youth who rot in jail while corporate executives remain unscathed? This lack of justice is one of the reasons why the people in the so-called inner cities are so damned mad.

Joan Shepard
Las Vegas, Nev.

Stage Coach

I WAS EXTREMELY SURPRISED TO READ JOHN Simon's comment about the BMI–Lehman Engel Musical Theatre Workshop in his review of *Anna Karenina,* in which he says the workshop "may well be a lonely hearts' club for stagestruck wannabes" ["Theater: Anna Who?," September 7]. Since Simon is obviously unaware of what the workshop has accomplished since its inception in 1961, may I extend an invitation to him to attend any of the classes? In the interim, allow me to list a few of the writers who were nurtured through the years in this workshop, together with their contributions to musical theater: Edward Kleban (*A Chorus Line*); Alan Menken (*Little Shop of Horrors*); Lynn Ahrens and Stephen Flaherty (*Once on This Island* and the soon-to-open *My Favorite Year*), Maury Yeston (*Nine, Grand Hotel, Phantom*); Frederick Freyer and Patrick Cook (*Captains Courageous,* which opened September 21 at Ford's Theatre in Washington, D.C.); Gerard Alessandrini (*Forbidden Broadway*); Richard Engquist (*Kuni-Leml*); Carol Hall (*The Best Little Whorehouse in Texas*); and Clark Gesner (*You're a Good Man, Charlie Brown*). The list goes on and on, ending with the 150 applicants to this year's class and the 35 who were accepted. The idea is to encourage, not discourage, writing for the musical theater.

Norma Grossman
Director
BMI–Lehman Engel
Musical Theatre Workshop
Manhattan

Bubba, Bubbe, Toil and Trouble

TO THE FANS OF THE QUEENS JEWISH THEater and its show *Bubba Meinsers:* The show *Bubbe Meises, Bubbe Stories,* mentioned in the "Fall Preview" theater section [by Melissa Morgan, September 14], is not ours. If it doesn't say "The Queens Jewish Theater Presents," it is not the *Bubba Meinsers* you know and love.

Corky and Harry Hochler
Artistic directors
Queens Jewish Theater, Inc.
Queens

The Bogey Man

THE DEPLORABLE WORKING CONDITIONS DEscribed in Lawrence Otis Graham's recent article on the Greenwich Country Club are typical for workers at many country clubs ["Invisible Man," August 17]. Right now, the 75 kitchen and dining-room workers at the Westchester Country Club in Rye, New York—represented by Local 100 of the Hotel Employees and Restaurant Employees Union—are entering the ninth week of a bitter strike. They are fighting for respect, job security, adequate health care, pensions, and a decent standard of living. Since the strike began on August 12, the club has resorted to arresting picketers and ruthlessly attempting to evict about 30 strikers from their dormitory rooms.

Robert Demand
International organizer
Hotel Employees and Restaurant
Employees Union, Local 100
Manhattan

YOUR RECENT COVER STORY DESCRIBING how rich white people don't really like black people was about as eye-opening as when Claude Rains maintained he was shocked, *shocked,* to find gambling at Rick's Café in *Casablanca.* The surprising part for me turned out to be the wide range of literate and thoughtful letters that arrived after the piece was published from *New York's* readers, almost all far better written than the original article.

Richard Sassaman
Bar Harbor, Maine

'Cain' Mutiny

IN DAVID DENBY'S REVIEW OF BRIAN DE Palma's film *Raising Cain* ["Movies: Bewitched, Bothered, and De Palma–ed," August 17], a character who displays multiple personalities is described as schizophrenic and schizoid. In fact, schizophrenia, schizoid personality, and multiple personality are three quite distinct conditions. An individual who has one of them doesn't need additional worry—based on incorrect use of psychiatric terminology—that he or she is likely to have manifestations of the others.

Henry Pinsker, M.D.
Senior psychiatrist
Beth Israel Medical Center
Manhattan

Mixed Emotions

IN HER COLUMN ABOUT USING HANDICAPPED people in TV commercials ["On Madison Avenue: Equal-Opportunity Advertising," May 25], Bernice Kanner mentioned the Du Pont commercial showing amputee Bill Demby playing basketball with the assistance of new artificial legs. She cited it only for its emotional impact, but I want to tell you about another effect it had. That commercial was seen by Tuvia Ariel, now a resident of Jerusalem. Ariel is an above-the-knee amputee, a large man—in body and spirit—who suffered through a series of awkward and excruciatingly painful artificial limbs. This commercial was a revelation to him that better artificial legs existed. When he saw it, he wept. Then he called Du Pont. With Du Pont's help, he tracked down Mike Joyce, who made Demby's legs. Ariel raised money so he could have such a leg made for himself. Today, he can walk and run with ease. His association with Joyce and with many other leaders in American prosthetics, such as John Sabolich and Alan Finnieston, made a vast difference in his life and in many other lives. Almost two years ago, Ariel founded the Jerusalem Institute for Rehabilitation, which he now heads. This struggling charity works to provide American prosthetic technology to amputees in Israel (five people already have been brought to America to be fitted with limbs that are vastly better than any they can obtain elsewhere). Du Pont's commercial did more than touch the heartstrings. It led to the immeasurable transformation of at least six lives and will transform many more.

Erica Meyer Rauzin
Miami Beach, Fla.

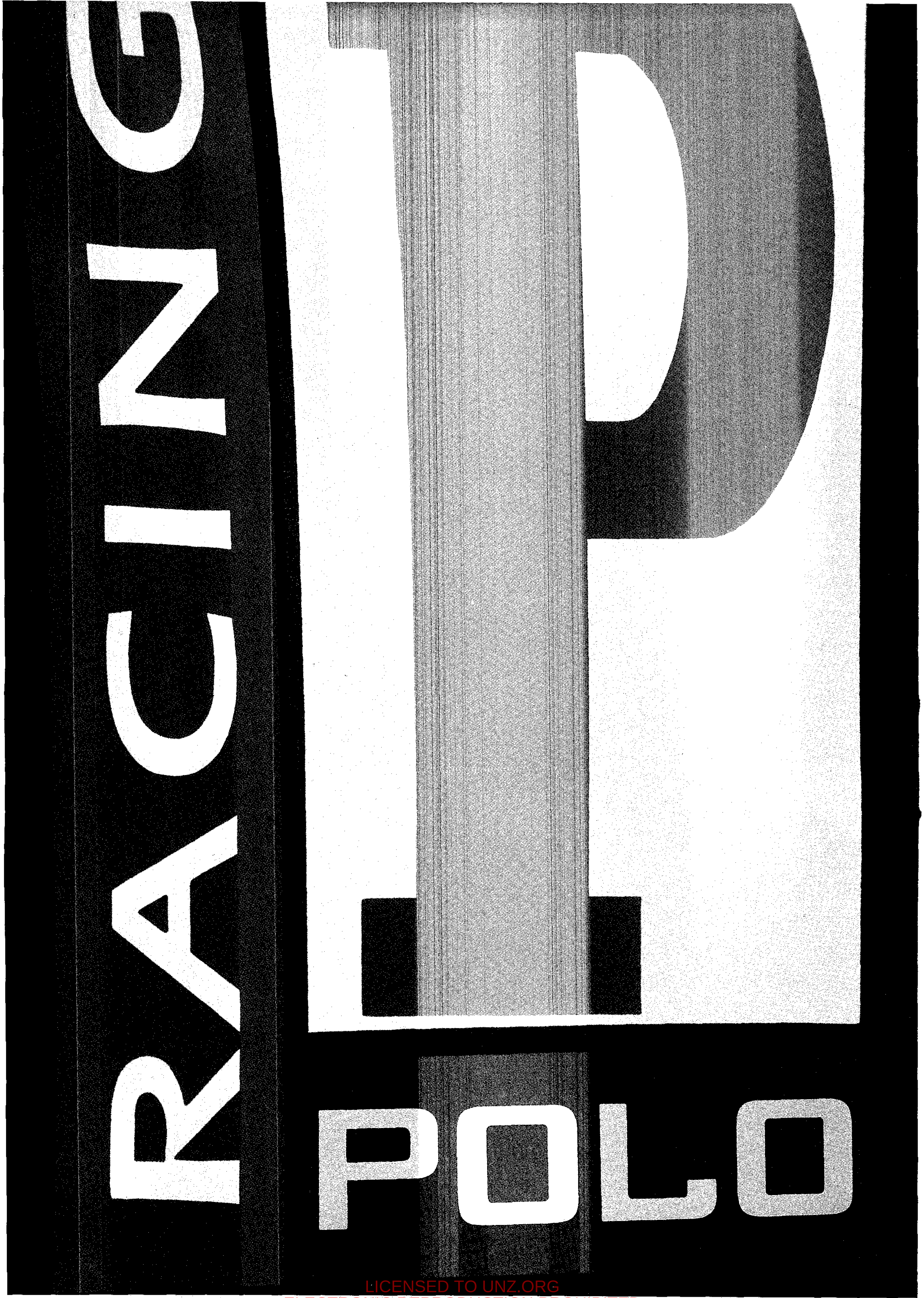
WHAT RIGHT DOES BENETTON HAVE TO USE pictures of "exploited South American child brick workers" ["On Madison Avenue: Shock Value," by Bernice Kanner, August 24] in its advertising? Does Benetton donate money to the causes that help these people? Or does the company stand behind communication director Peter Fressola's hypocritical statement that "exploitation isn't bad if there are no victims and some good is being served"? It seems to me that Benetton is charging up to $50 for a cotton shirt, is using exploitation of impoverished, abused children to sell it, and is preaching to the world that its own usage of this photo is okay because it makes people aware of the problems. Benetton should put its millions of dollars where its mouth is—or where the mouths of the exploited are, for that matter.

Stephanie Rothstein
Durham, N.H.

The Union Label

I APPRECIATE THAT ERIC POOLEY RECOGnized in his piece "Friends of Bill" [July 13] the contribution Civil Service Employees Association president Joe McDermott made to the Clinton campaign's primary-petition drive. McDermott endorsed Governor Clinton on December 19, 1991, and CSEA played a leading role in the campaign. However, Pooley's description of Joe McDermott as the president of the "state civil-service workers' union" is only partially accurate. While CSEA represents more than 100,000 state employees—including approximately 20,000 in New York City—we are also the union representing more than 100,000 local government employees across New York State, including several thousand in the suburbs of New York City.

Michael P. Moran
Director
Communications department
CSEA headquarters
Albany, N.Y.


RACING
POLO

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

AND CBS IS OUTTA THERE...CHUCK'S LUCK...THE HONEYMOON'S OVER...COUCH GROUSES

WHY CBS KEPT EYE ON BALL, NOT POLS

The first presidential debate was big news—but not big enough for CBS.

The network didn't broadcast the debates, because, executives explained, it was contractually obligated to carry the American League baseball playoffs between the Oakland A's and the Toronto Blue Jays. But a source says CBS's contract had a clause in it that would have allowed the network to preempt the game for a major news event. "That way," says an insider, "they wouldn't have been showing some ball game if war had broken out."

CBS has a history of tension between the news and sports divisions. In 1987, Dan Rather walked off the set when U.S. Open tennis coverage cut into the *CBS Evening News*. All the other major networks carried the debates, although NBC preempted the first few minutes.

However, a spokeswoman for the network says that the debate contract has a "force majeure" clause—which means it can be overridden only in the face of "a truly cataclysmic event." And who determines what qualifies? "It's never really happened," she says. "But I would guess it would be a collaborative effort between the president of CBS News, the president of the Broadcast Group, and a number of other people." The issue, she says, never came up.

FAMILY VALUES AT CONDÉ NAST

Art Cooper is standing up for family values. *GQ*'s editor-in-chief backed out of this week's American Magazine Conference in Bermuda because Condé Nast recently replaced his wife, Amy Levin, as *Mademoiselle's* editor-in-chief.

Cooper is listed on the conference program as a panelist—along with *Sassy* editor-in-chief Jane Pratt and *Martha Stewart Living*'s Martha Stewart—in a Tuesday session, "Fifty Great Magazine Ideas in Fifty Minutes." But Cooper canceled after his wife was abruptly transferred from *Mademoiselle* to a newly created position as editor-at-large for Condé Nast Publications, a move that many saw as a demotion. Gabé Doppelt, most recently an associate editor at *Vogue*, has replaced her.

"My wife understandably does not want to go to a gathering of editors at this time, and I feel I should be with her," says Cooper, who adds that they had reserved a honeymoon suite. *GQ* managing editor Martin Beiser will take Cooper's place on the panel.

ART COOPER

ROSS PEROT'S SOFA OPERA

Ross Perot's staff is about to learn a tough lesson in economics. When the on-again, off-again presidential candidate folded his campaign last July, his New York headquarters sold its furniture to the Giuliani for New York campaign, which is located a few floors below Perot's offices, at 355 Lexington Avenue, near 40th Street. "It was just an old couch and some tables and chairs," says Giuliani spokesman Ken Frydman. Now that the Texas billionaire has re-entered the race, his supporters have been hinting that they want the furniture back. "They came down and started mentioning their old stuff," says Frydman. "But we'll only sell it to them at a 20 percent markup. We'll teach them how to do business, New York–style: at a premium."

CBS

THE CBS LOGO

THE LA TOYA–MARLA CATFIGHT CONTINUES

Marla Maples's former spokesman is back—but this time he has switched sides.

Chuck Jones, who was Maples's P.R. man until he was accused of taking her shoes, has been hired by La Toya Jackson. Michael Jackson's older sister, who will soon film a twelve-part pay-per-view television show called *La Toya Jackson's International Exotic Dance Club Tour,* has been embroiled in a fight with Maples, who is currently appearing in *The Will Rogers Follies.* Jackson recently accused Maples of publicly snubbing her, making snide comments about her, and refusing to be photographed with her. Maples denies the charges, saying she respects Jackson.

"Let me tell you what I think," says Jackson's manager, Jack Gordon. "I think [Maples] gave Chuck a pretty bad deal. I think he did a very good job, and he's very capable. Marla was everywhere. So yeah, we're hiring Chuck."

LA TOYA JACKSON

ANOTHER MUSEUM FOR MUSEUM MILE?

New York City may get a new decorative-arts museum. A source says a number of top style-makers around the city, including some who have been affiliated with the Metropolitan Museum's Costume Institute, want to start a place on "Museum Mile" on upper Fifth Avenue to showcase arti-

ASSOCIATE: JAN GELMAN

Photographs: top, courtesy of *GQ* magazine; bottom, Robin Platzer/Twin Images

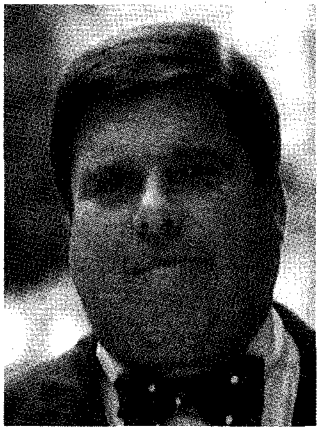
MET SET...TELL-ALL SQUALL...SOUR NOTES...NOVEL IDEA...PARTRIDGE IN A BARE TREE

THE METROPOLITAN MUSEUM

facts associated with "the way people lived in the grand style"—especially fashion.

One potential site is the former Vanderbilt mansion on Fifth Avenue at 86th Street. People interested in starting the museum say they have spoken to Metropolitan executives about it, although at this point, it's unclear whether the proposed institute would compete or cooperate with the Met.

"We've heard reports that there is interest in the fashion and decorative-arts world in creating some sort of institution in the Vanderbilt mansion, but there has been no discussion of it at the Metropolitan Museum," says spokesman Harold Holzer. "Our focus is on the reopening of our own Costume Institute galleries in December."


SAUL STEINBERG

STEINBERG'S MAD (THE BUTLER DID IT)

Details of Saul Steinberg's private life are being exposed in a new book co-written by his former butler, and now the financier is looking into legal action against the authors and St. Martin's Press. *At Your Service: Memoirs of a Majordomo,* by Desmond Atholl and Michael Cherkinian (who wrote the tell-all *That Girl and Phil*), chronicles Steinberg's "horrendous fights" with his former girlfriend, as well as the way his current wife, Gayfryd, snagged him by changing place cards at a dinner party. (Saul now insists it was he who switched the cards.) Steinberg's lawyer, Arthur Liman, who was involved in the Iran-*contra* hearings, called Atholl's lawyer, a source says. "He wanted to get an injunction," says the insider. "But it was too late."

"I think it's really quite amusing," says Atholl, "to go from Iran-*contra* to this."

"I won't discuss that," says Liman. "My understanding is that the publisher's counsel wanted to be certain that what they publish isn't inaccurate. They published this without in any way checking with Mr. Steinberg, and that's as far as I wish to comment."

HEIGH-HO, SILVER, AWAY: JOEL JUMPS GUN

Producer Joel Silver wants to stay behind the scenes. *Premiere* writer John H. Richardson has a six-figure contract with William Morrow to write a novel about a Hollywood producer, and Silver, who made *Die Hard* and *The Last Boy Scout,* thought he was the subject.

"[Richardson] was proposing to write something about an aggressive producer," says a source. "And along with the book proposal, he was sending his magazine articles, including a profile of Silver. Silver got wind of it and became convinced that the novel was going to be about him. He was *not* happy." The source says Silver called Richardson in a fit. Silver denies that he was upset.

"I don't think there's any problem between Joel and me," says Richardson, who confirms he got the call, but insists everything is now okay. "Joel and I are old friends. . . . He asked about it, but there's no big deal. . . . It's not about any one producer. . . . I could name other people who it's more like, but that would get me in trouble with them."

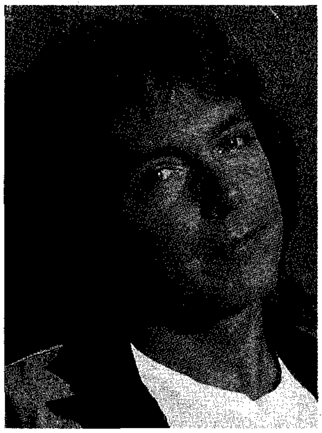
SPIN GOING SOFT ON HARD ROCKERS?

Controversial rock stars Courtney Love and Kurt Cobain want to put their own spin on stories.

The husband and wife have been suspicious of the press ever since Love was quoted as saying she used drugs while she was pregnant—something she has since denied.

Now Love and Cobain have granted an interview to *Spin* magazine, and some media insiders are upset because the interviewer is Jonathan Poneman, an owner of Sub Pop, the record label where both have recorded. "It's one of the most flagrant examples of biased journalism I've ever seen," says one irate insider. "Of course he's going to do something positive. He's probably still getting royalties from their early record."

"It's not about being biased," says *Spin* editor and publisher Bob Guccione Jr. "Poneman only interviewed them for a Q&A. This is not some investigative piece on politics or AIDS we're talking about. . . . What you're hearing is simply sour grapes from other journalists who can't get access to them." Whether or not Poneman gets any proceeds from the pair's previous work, Guccione says, is "irrelevant."

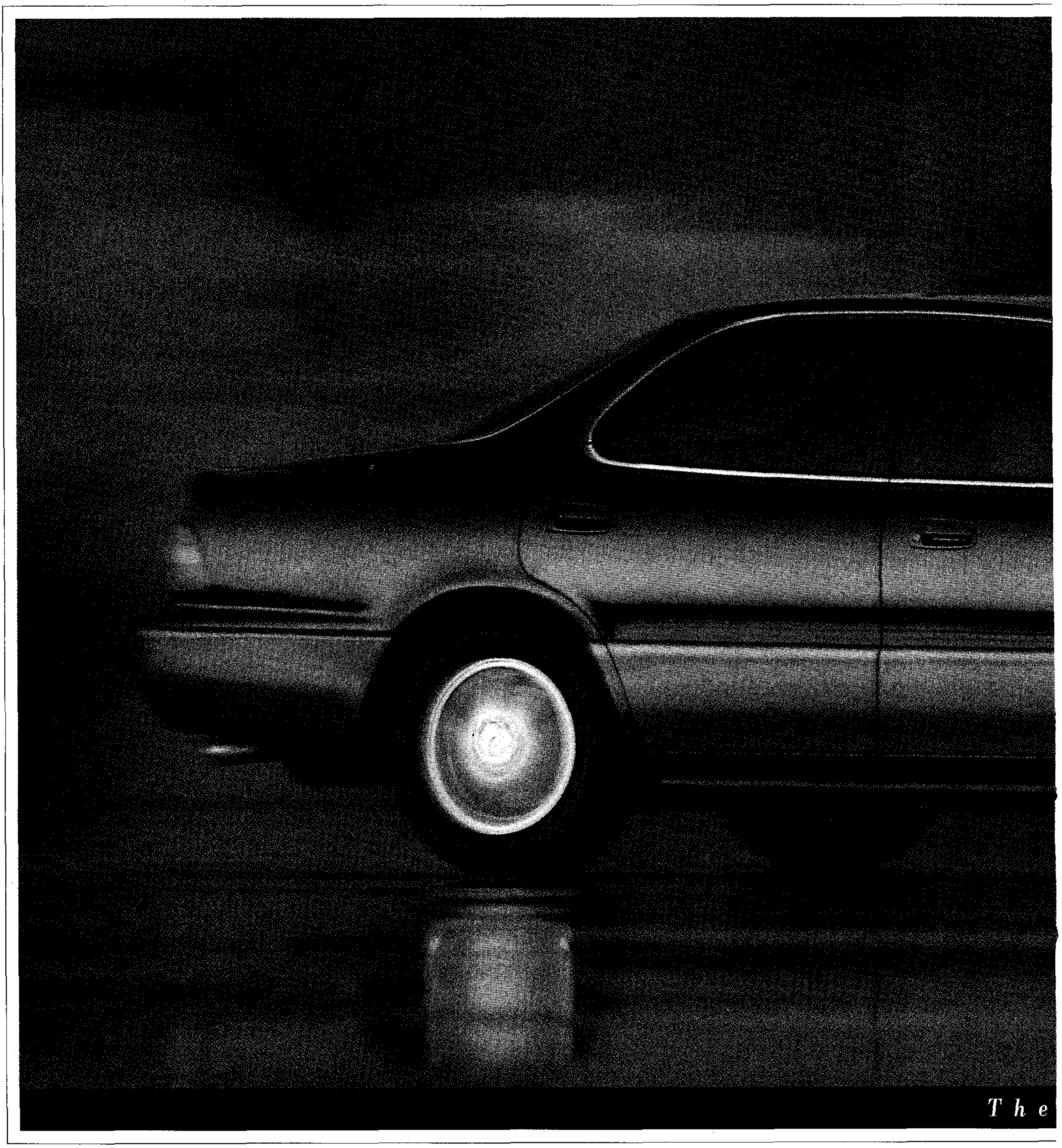

DAVID CASSIDY

DAVID CASSIDY TO KIBITZ ABOUT KEITH

Now David Cassidy cherishes publishing. The former teen idol has just made a six-figure deal to write his autobiography for Warner Books. Cassidy will chronicle his years with television's *Partridge Family,* including his relationship with Susan Dey, who played his sister in the pivotal seventies series, says agent Kevin McShane of the Fifi Oscard agency. The co-author is Chris Kreski, who seems to be carving out a niche: He helped write a recent tell-all on *The Brady Bunch* and has just signed a deal with HarperCollins to co-author William "Captain Kirk" Shatner's autobiography.

Photographs: top, David Sailors/The Stock Market; center, Theo Westenberger/Gamma-Liaison; bottom, Bob Sebree/Outline.

POLO
RALPH LAUREN
U.S.
WORLD CLASS
RALPH LAUREN AT 72ND ST.



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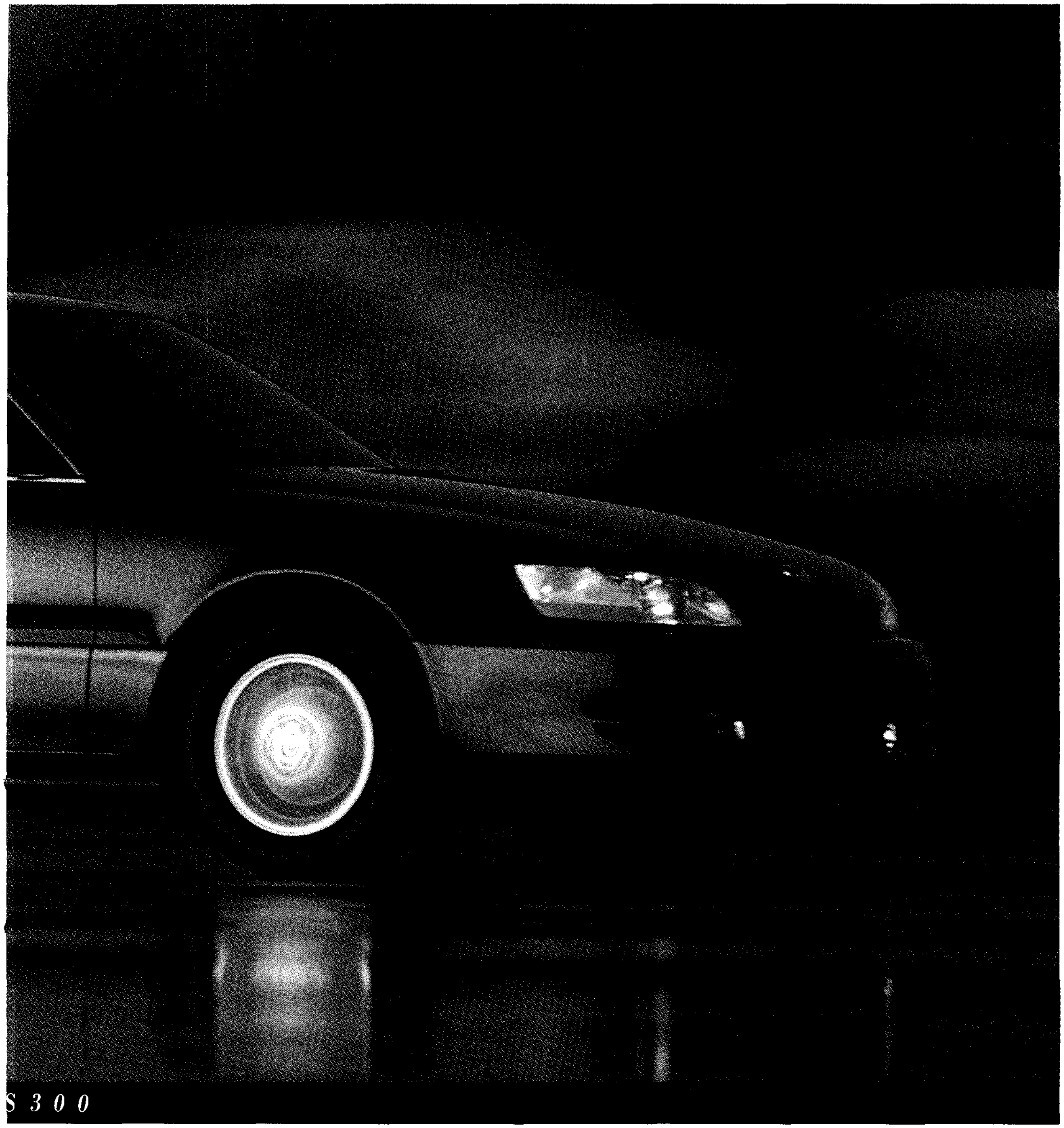

4-valve V6 engine. For nimble
andling: progressive power rack-
nd-pinion steering. And for sud-
en stops: a 4-sensor, 3-channel
nti-lock braking system.

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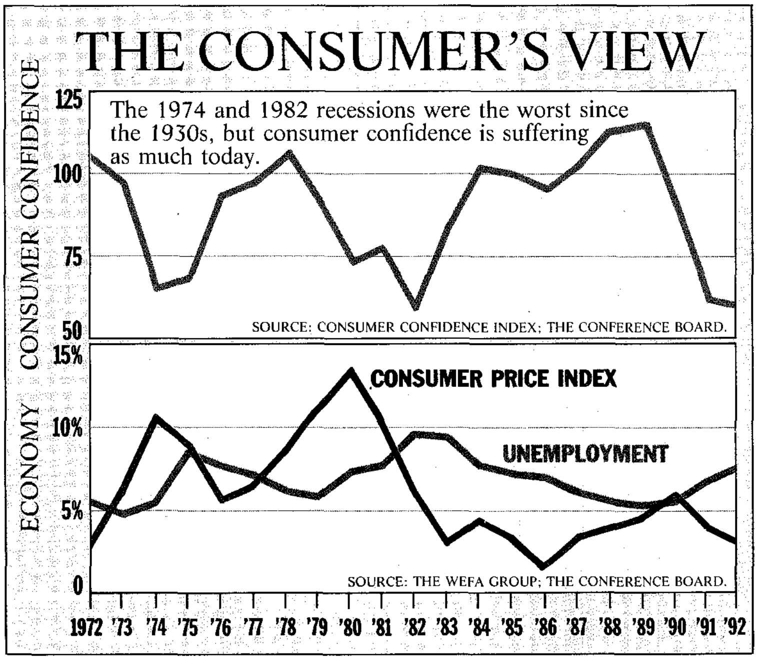
The Bottom Line/Christopher Byron

CONSUMER NO-CONFIDENCE

THE LEADERSHIP GAP

IT HAS BY NOW BECOME COMMONPLACE FOR experts to insist that the economy is not as bad as folks think—a point that George Bush tried to stress during his first presidential debate against Bill Clinton and Ross Perot last week in St. Louis. But if the economy is not so terrible, why does virtually every opinion-research outfit in the country find consumer sentiment approaching an all-time low?



The answers to that question range from the changing nature of unemployment to the sense that although the current recession is milder than those in the past, it has been dragging on longer and is thus affecting more people. Yet there's another possibility that is only now beginning to get attention: the dismal level of leadership being displayed by not just Bush but the two principal contenders seeking to oust him from office.

The economy may not be as bad as people think. But the problems it does have are deep-rooted and daunting, and neither Bush nor his rivals inspire anything approaching a ground swell of confidence that they have the leadership or vision to prevent the situation from slowly, relentlessly getting worse. Thus, in one recent poll the Gallup Organization reported that 89 percent of voters view the economy as the nation's No. 1 issue. But as the election campaign has moved into high gear, volatility in the support levels for the two main candidates on the issue suggests that voter commitment is not terribly solid for anyone.

In short, though the election may indeed bring a new president, whoever takes office is not likely, on present evidence, to be capable of doing much to lift the depression enshrouding consumers. And that, in turn, means continuing economic difficulty for everyone. Consumers account for close to two thirds of all spending in the U.S., and until America's shoppers start pulling out their wallets and unsnapping their purses, the U.S. economy is simply not going to grow.

As the chart on this page shows, consumers are clearly more concerned about their prospects than the objective measures of the economy would seem to warrant. By almost any measure, the recessions of 1974 and 1982 were much more severe than what is happening to the economy today. Yet the opinion surveys that track consumer sentiment reveal people to be more depressed about the economy today than at any other time in recent history.

"For many years, we had a stable and effective mathematical equation—based on interest rates, inflation, unemployment, and disposable income—to forecast the direction of consumer confidence," says economist Ross DeVol of Pennsylvania-based WEFA Group, Inc., the econometric-consulting company. "Now that equation has completely broken down."

Why? Fabian Linden, head of consumer research for the Conference Board, a New York–based business group, says that folks feel glum not because of the severity of the present situation but because the problem has dragged on for so long. Says Linden, "In one recent survey we did, 22 percent of those questioned said they had at least one family member who'd been out of work in the last twelve months. The longer this goes on, the more people who get touched by it."

Yet economic analyses do not tell the whole story, and some researchers are turning to people's views of the political landscape in search of clues. A year ago this month, the Gallup Organization published a study that found public confidence in major U.S. institutions at an all-time low and predicted that eroding consumer confidence would become a political problem for George Bush in the year ahead. By this past June, responses had changed from disenchantment with individual institutions such as the presidency and Congress to a broad disillusionment with "the way democracy is working in this country."

Keating Holland of Yankelovich, Clancy, Shulman, a leading opinion-research group, calls the problem one of disappointed expectations. Says Holland, "In previous recessions, such as the oil shocks of the seventies, the attitude was 'Oh, my God, this is the end of the world; we're going to freeze in the dark.' Then, when the world didn't end, people's confidence surged. Now things are different. People have been told that this is just a cyclical downturn and that it will end like all past ones. Yet it keeps dragging on, so people lose confidence that the problem will ever get solved."

Bush is clearly taking the brunt of the attack, and much of it is obviously deserved. His 1990 "budget summit" tax increase indisputably precipitated the economic slide that now threatens to turn into a "triple dip" recession. But newly compiled data by the Roper Organization, a leading opinion-research house, show that the public now blames Bush not just for his mistakes but even for what he has done well, such as the management of foreign affairs. The data compare Bush's handling of three national issues—unemployment, inflation, and world peace—in August 1992 with that of Jimmy Carter in August 1979, and Bush comes off worse in all three categories.

In August 1979, Roper interviewers asked voters whether Carter was doing "about as well as anyone would" regarding unemployment, and 55 percent said yes. However, when the same question was asked of voters two months ago about Bush, only 33 percent were willing to give him a passing grade—which seems fair enough, considering that unemployment in August 1992 was more than 1.5 percentage points higher than the 5.9 per-

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Paul Stuart

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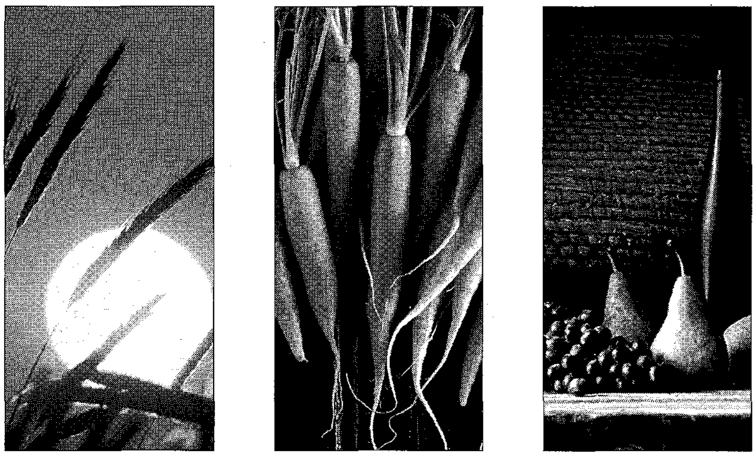

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cent level that prevailed in August 1979.

Yet voters hardly treated Bush so fairly regarding the other two issues. Thus, when voters were asked in August 1979 to rate Carter's handling of inflation, 50 percent said the president was doing about as well as could be expected. But when the same question was asked two months ago about Bush, only 40 percent said he was doing acceptably well—this in spite of the fact that inflation currently is less than a third of what it was in August 1979.

Most revealing of all, when the Roper interviewers turned to world peace, 65 percent of those questioned in August 1979 said Jimmy Carter was doing okay—this during a time when the Ayatollah Khomeini was railing in Tehran against the infidel West, even as Carter bleated plaintively about fighting the energy blackmailers of OPEC by putting on sweaters and turning down thermostats. It was a pathetic display, and within a few months' time, Iranian radicals had grown so emboldened by American weakness that they seized the U.S. embassy and the hostage ordeal began.

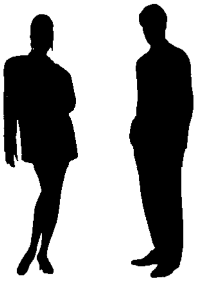
By contrast, when voters were asked in August 1992 about George Bush's contributions to world peace, only 56 percent said he was doing an acceptable job—this scarcely a year after he not only had presided over the final breakup of the Soviet empire but had led the United States to one of the most lopsided and resounding military victories in world history.

"These results are startling," says Philip Sawyer of the Roper Organization. "They indicate that opinion has been so solidified against Bush that it appears he simply can't get an even break with the voters."

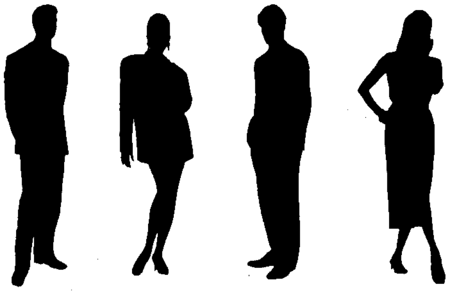
Never-say-die Bush backers still have a couple of admittedly thin reeds to lean on. For one, there's the 1968 presidential election, which also featured a campaign with a disruptive third-party candidate in the race—George Wallace. In early October 1968, the candidate of the incumbent party, Democrat Hubert Humphrey, was so far behind his Republican rival, Richard Nixon, in the polls that many people had written off the election as a foregone conclusion. But in the last three weeks of the campaign, Nixon's twelve-point lead in the polls shrank to the vanishing point, and he won by a margin of less than .5 percent of the popular vote.

The odds are greatly against anything like that happening now. But whoever winds up taking office in January needs to keep one thing in mind: If he doesn't show a whole lot more leadership than Americans have grown used to in recent years, consumer sentiment is not going to recover significantly, or for long, and the twin problems of a weak economy and a disaffected electorate will begin dogging the next president just as surely as they bedeviled the last one. ■

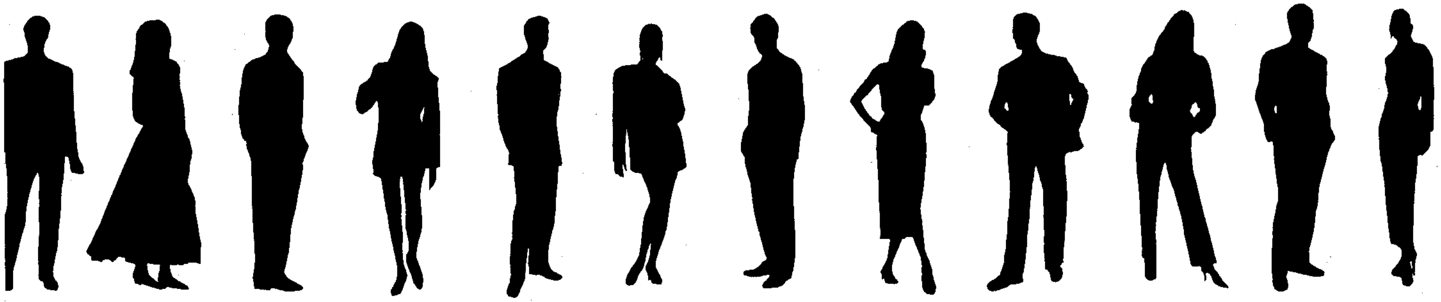
Why are these people On-Line?



Love.



Money.



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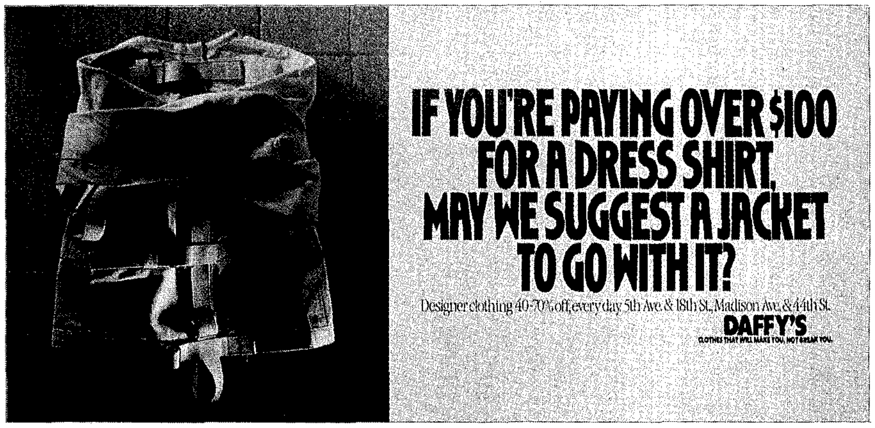
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FUNNY OR CRUEL?: *The straitjacket ad for Daffy's . . .*

NO LAUGHING MATTER

THERE ARE NO SURVEYS TO SUGGEST THAT America has lost its sense of humor. But in these politically correct times, what used to tickle our funny bones raises our hackles.

Witness: A few weeks ago, Cub Foods—a Chicago supermarket chain—yanked a TV spot showing a cantaloupe turning into a smiling bald man, an apple into a red-cheeked boy, a cauliflower into a gray-haired woman, and an eggplant into a black woman. Though blacks who auditioned for the part weren't offended, viewers complained that *melanzana*—Italian for "eggplant"—is a regional slur for blacks.

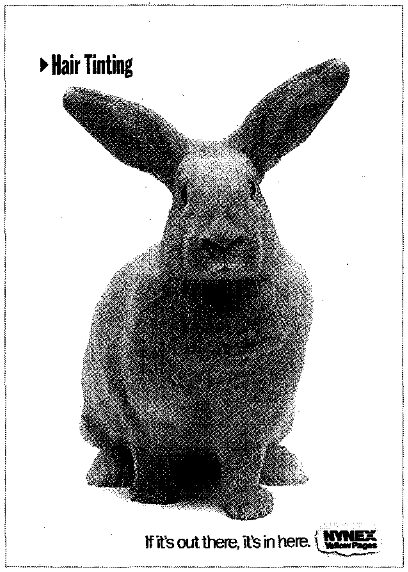
Cub Foods is hardly alone in ruffling people's feathers. The discount clothier Saint Laurie affronted Jews with its "Dress British, Think Yiddish" tag line. People for the Ethical Treatment of Animals protested outside Lincoln Center in September: Jiro, a seven-year-old macaque monkey, appears "terrified" in ads for Sony and Fuji, suggesting that his trainer "uses negative reinforcement to [get him to] perform." When NYNEX ran its HAIR TINTING ad, animal activists railed about the cruelty of dyeing the bunny blue (the animal was actually harmlessly powdered, not dyed).

Two years ago, cafeteria workers in America took offense when Roy Rogers lured students in for a last, luscious taste of summer before returning to the hair-netted horrors who slop gruel onto their lunchroom trays. Union Bay clothing and Reebok were taken to task for showing people bungee jumping, presumably to their death. Dads spurned Fisher-Price because an ad with a tyke in a high chair addressed only moms. And in August, General Tire angered New York civic boosters with commercials showing debris-strewn streets and prostitutes and other unsavory types obstructing a hapless driver.

"What was once innocent expression now grates when our nerve endings are so exposed," says Rudy Franchi, owner of the Nostalgia Factory, a Boston gallery that's currently staging an exhibit of ads popular from 1890 through 1980, many of which would offend people if they ran today. "Doctors smoking cigarettes, naked children selling everything from floor polish to insurance, and women sitting on cannons were common through the fifties, but with their pedophilic and sexist overtones, they're not exactly popular today."

"The industry's usual response to people who don't like the way they're depicted is to scoff, 'Can't you take a joke?' " says Michael Jacobson, co-founder of the Center for the Study of Commercialism. "I think it's for the person who feels attacked to decide if it's a joke."

Last winter, the Backer Spielvogel Bates agency filmed a spot in which plainclothes policemen in a Hyundai Sonata chase criminals driving a BMW. Then came the Rodney King incident. Despite the fact that the commercial was shot first, a Los Angeles reporter saw a connection, since King had been driving a Hyundai, and provoked the ACLU to attack the spot as exploitation. "We held it up to test and found that, with prodding, people could conjure up Rodney King," says Mike Roche, director of the western region of BSB. "We waited until it blew over and never showed the spot in Southern California. This didn't become an issue because we took care to not make it one."



. . . The NYNEX bunny.

Recently, Thomson Consumer Electronics got a flurry of letters charging it with fostering child pornography because a commercial for an RCA camcorder showed a father filming his young son, who inadvertently drops his bath towel. "We said that wasn't the intent, continued running the ad, and never heard from the protesters again," says national ad manager Bruce Hutchison.

But some activists are determined to stir things up. Last fall, ads for the discount clothier Daffy's implied that a customer who spends a lot of money on a dress shirt belongs in a straitjacket. The Alliance for the Mentally Ill of New York State, "incensed" by "indifference and contempt toward people with psychiatric symptoms," asked Daffy's and agency Follis DeVito Verdi to yank the ad. Friends and Advocates of the Mentally Ill chimed in, asking FDV to redress its wrongs. The groups petitioned the city's Commission on Human Rights to treat this as a bias case. In May, the commission recommended that the American Association of Advertising Agencies look into the ads, which they said violated that organization's "creative code."

The AAAA concluded that FDV did not "knowingly" offend anyone. The group also issued a bulletin to its members noting that words like *crazy* and *nuts* are stigmatizing but so embedded in advertising's lexicon they would be hard to dislodge.

Daffy's and FDV feel these concerns "are exaggerated and undermine the protesters' cause," says FDV president Ellis Verdi. Other groups, including the Mental Patients Liberation Alliance, the National Association of Psychiatric Survivors, and the Center for the Study of Psychiatry, support FDV and Daffy's position, he says. Verdi promised protesters he would review the matter, taking into consideration "the needs of the business." But he says Daffy's has fared very well, and "with a small budget, we had no other ad to substitute that was as effective." (The agency is now developing possible replacement ads.) Recently, advocacy groups were angered when the publisher of *Superman* announced that Clark Kent's days were numbered and that he would be killed by an escapee from an insane asylum.

Sometimes, political correctness is political posturing. Mark Green, the city's commissioner of consumer affairs, has called two press conferences to excoriate magazine advertisers "for not having enough minority models to reflect America's diversity," says John O'Toole, president of the AAAA. "That shows either extreme ignorance of advertising or a burning desire to be governor. Washington is filled with politicians trying to ban tobacco advertising and look like heroes."

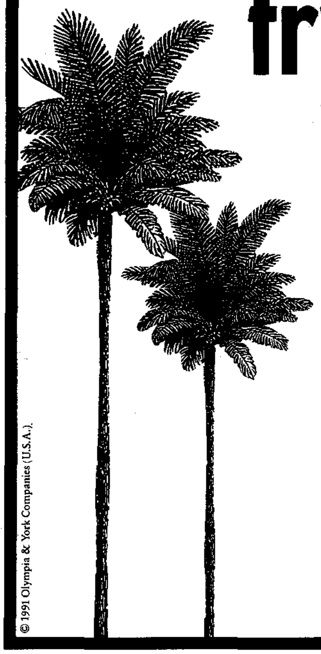
"Advertisers have become skittish," says Mary Herrmann, executive vice-president at Ammirati & Puris. "I routinely warn my clients that no matter how innocuous or innocent the intent, there might be a reaction, and I ask if they can handle it."

Often the protests work. When Burger King ran its "Sometimes You Gotta Break the Rules" ads, some parents broke with Burger King, says Todd Putnam, editor of the *National Boycott News*. The fast-food chain changed its campaign. Pepsi decided against using Madonna as a spokeswoman when one of her music videos triggered an outcry from Christian groups. "As marketing becomes more competitive," says Putnam, "companies try more daring, sensationalistic tactics to get people's attention. So it's likely we'll see more people upset."

Sensitivity to advertising isn't new. Years ago, Sambo's pancake house angered people with its logo. And when Frito-Lay depicted a stereotypical "bandito," Mexican Americans were outraged. In the sixties, BSB Worldwide president Bill Backer recalls, Coke canned a commercial showing a thirsty Arab so desperate for refreshment that he swaps his jewels, wives, and camels for a frosty Coke. (A Jewish women's group wasn't put out by the wife-swapping bit, just by the fact that the spot featured an Arab.) And who could be offended by a scene from the early eighties in which a child, unable to sleep, crawls into her dad's lap late at night to share some TV watching and a bowl of Campbell's Soup? Moms accused Campbell's of "spoiling" the child. If she goes to bed, they wrote, she should stay in bed. Campbell's pulled the ad.

And then there's Maine. According to *American Demographics*, the state has come under fire from the National Association for the Posthumous: Because of its irregular coastline, many of its streets are dead ends. NAP, whose members supposedly believe the dead are just sleeping until Judgment Day, wants deceased citizens to be called Necro-Americans and live ones to be known as "pre-deceased." In this climate, I couldn't be sure it was a joke. ■

If you think getting down here is tough, try leaving.



Once you find us, all the way downtown, you won't have a problem getting to Barneys New York, The Gap, and dozens of other shops. Or eleven terrific restaurants. Or our magnificent Winter Garden. With so much in one place, there's really only one spot here that takes a long time to get to: the exit.

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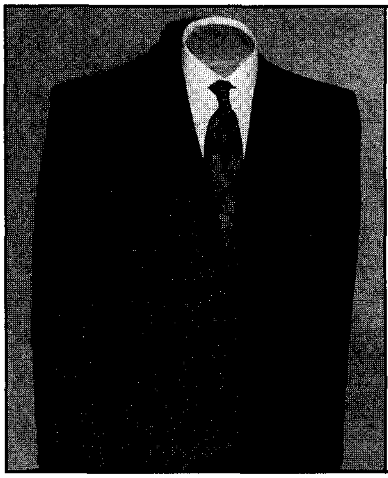

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FAST TRACK

EDITED BY CHRIS SMITH

FREE ENTERPRISE

Welcome to the Barberdome

An hour's drive out of New York—halfway between the city and the resort towns of the Hamptons—suburban Long Island is the genteel home of the world's fiercest rap group. Public Enemy first came together in this 'hood, and it's here that the group's court jester makes his entrepreneurial debut.

Flavor Flav's Unisex Barber Shop is an Afrocentric standout on Freeport's sleepy, low-rise North Main Street. Flavor hangs here whenever he's in his hometown, but the place is run by his brother, Steve Drayton, a barber who renovated the storefront premises. Just as Flavor has his trademark timepieces, Steve wears mini-sneakers around his neck. Ten dollars will buy you a choice of high or low fade. Twists and 'locks are extra.

Rap's clown prince is proud of his venture. There's a Flavor Flav merchandise-and-clothes outlet in the back of the shop; longer-term ambitions include a diner, laundromat, and gas station in the town. "I wanted to put something back into my community," Flavor says. "I wanted everybody to know, Hey, just 'cause Flavor Flav made it into the limelight, he didn't forget where he came from. I figure it's an investment that'll last a long time—'cause everybody'll always need a haircut."

Flavor himself gets a fortnightly trim around the sides of his mini-dreads—exclusively by his brother.

NATHANIEL WICE

FLAVOR FLAV
195
SAT
8 6 7
MON
5
7
5

Cutting crew: Flavor Flav.

BRIEF LIVES

CLASS ACT

It's a beautiful late-September Saturday morning here at the Harlem School of the Arts, and Darryl Durham is quietly asking a teacher to remind a youngster to remove his baseball cap—"to foster discipline and respect."

This is opening day for both the 1,500 students and Durham, the school's new executive and artistic director, and he wants to make a good impression.

That shouldn't be difficult. Durham, a cherubic 31-year-old classically trained clarinetist, exudes a sense of mission. "I wish there'd been a Harlem School of the Arts when I was growing up," says Durham, who was raised in Greensboro, North Carolina. "I was always the only—the only black kid in the orchestra, the only black kid in the band, the only black kid in the clarinet group."

Nonetheless, Durham kept at it, though it did take some time for him to develop a love of classical music. "Something about Brahms's Second Piano Concerto clicked inside me in the ninth grade," he says. He went on to major in music performance at Baltimore's Peabody Conservatory, got his master's degree at Boston University, and studied toward a Ph.D. while working with Project Search, a Boston arts program aimed at young minority students. In Boston, Durham discovered that he loved being around children; at the same time, he found his calling as an administrator.

He was chosen in June to replace mezzo-soprano Betty Allen as head of the H.S.A. The school, founded in 1964 by singer Dorothy Maynor, was the nation's first institution providing a comprehensive arts education primarily for black and Hispanic children. Classes—in the visual arts, music, dance, and theater—are open to students ages 3 through 18. One alumna, soprano Camellia Johnson, sang with the Metropolitan Opera last season and will perform with the San Francisco Opera this year.

Not alone anymore: Durham at the Harlem School of the Arts.

On the first day of the new semester, Durham prowls the halls, looking in on some preschoolers in music-theory class, some 9- and 10-year-olds tinkering with their school-issue 35-mm. cameras, and some 8-year-olds sawing away at their violins. His biggest challenge will be raising the private money needed to keep the school's tuition at $300 per 32-week course. His other goals are harder to quantify.

"I want H.S.A. to be a national model for communities like Harlem," Durham says. "We have to show kids that there are choices you can make in life other than what society says you should be doing."

DEVON JACKSON

Photographs: left, Al Pereira; right, Shonna Valeska.

SMALL WORLD

Barneymania!

THERE IS A 2-YEAR-OLD IN Queens who earned the nickname Terminator 2 for the way he could turn a perfectly tidy sitting room into a crime-scene mess. Nothing would slow him down. That is, until he discovered Barney.

Now T2 sits, enraptured (though not completely still), for a half-hour every morning, singing with his new best friend.

Toddlers everywhere are talking about Barney, the lovable, giggly, magenta-and-green dinosaur who's the star of PBS's *Barney and Friends* (weekdays, 8 A.M.; Channel 13). Through song and dance, Barney encourages parent-pleasing ideas such as sharing, eating healthy snacks, and not letting the water run while you brush your teeth. Barney also takes adventure trips to learn about different cultures. At the end of each show comes the theme song, "I Love You," and a segment called "Barney Says," which gives children a summary of what they've learned.

Just a month after its April debut, *Barney* was the most-watched PBS children's show, with more than 1.5 million viewers nationally; the dinosaur gets 10,000 letters a week and seems to have left Big Bird in the dust. At a recent Paramus, New Jersey, outing known in the business as a hug-op (hug opportunity), Barney greeted about 13,000 people. Excited parents furiously jockeyed their strollers for the best view. The toddlers' reactions ranged from stunned to ecstatic.

"They just run up and plaster themselves against his belly," says Bob West, who provides the voice of Barney. He and David Joyner, who wears the Barney costume, usually remain in Texas to tape the show while a stand-in actor makes Barney's personal appearances. The hug-ops, arranged to promote the "Barney Spot" toy-and-clothing collection in J.C. Penney stores, have created Beatles-like hysteria.

Jurassic lark: Barney meets Andrew Serkanic.

Barney started out on videotape. Sheryl Leach, a former Dallas schoolteacher, was looking for interactive videos for her "Dennis the Menace–type" son, then decided to make her own. *Barney & the Backyard Gang* blossomed into a series of eight videotapes, one of which was rented to a little girl whose father is the executive vice-president of programming for Connecticut Public Television. He pitched the show to PBS.

Many parents are happy about the Barney craze, but none more so than a mother in Provo, Utah. Her 9-year-old autistic daughter said, "I love you" for the first time—after watching Barney.

EILEEN CLARKE

ART BEAT

NO TIME TO WASTE

ROBERT Farber's car was towed a couple of years ago, and when he went to retrieve it, he ran into a New York City basic: a long line that didn't move or end. Farber, who'd been sick in bed, took one look, went up to a payment window, and wrote a note that said, "I am HIV–positive and I don't have time to wait." Ten minutes later, he was sprung.

Pointed paint: Farber with Western Blot No. 14.

Farber, 44, tells this story not to be flippant but to illustrate the sense of urgency in his life. That's also one of the messages of his show, "I Thought I Had Time," at Artists Space (223 West Broadway, through November 21). The site-specific exhibit includes nine paintings from Farber's "Western Blot Series," named after one of the two tests used in detecting the AIDS virus. The theme of the paintings is the similarities between the Black Death, which devastated Europe in 1348, and AIDS, which is fast becoming its twentieth-century counterpart.

Farber's dark, haunting collages juxtapose quotes from victims and observers of the Black Death with words from people touched by the AIDS epidemic. Made of Masonite or wood, they use elements of Gothic and contemporary art, such as pieces of architectural molding, plaster heads of angels, small paintings, and photographs.

"To me, the work exists on many levels," Farber says. "But underlying it all is my hope that this analogy between something that happened 600 years ago and something today will cut through all the prejudice, and people will begin to understand that this is a human tragedy."

Farber says he's long since come to grips with the fact that he may die sooner than he thought he would, and when he speaks about the effect of "I Thought I Had Time" on his career, it's with an optimistic tone. "This show is changing my work," he says, looking around a large room filled with his art. "In the future, I think it's going to be bigger."

KITTY BOWE HEARTY

Photographs: top, Nina Berman/Sipa; bottom, James Hamilton.

DEAR DIARY

"JENNIFER'S Diary" may sound like the kind of thing the *National Enquirer* would print to embarrass a presidential candidate, but Anglophiles will recognize it as the name of Britain's top society column, appearing monthly in *Harpers & Queen,* the glossy most favored by this nation's snobocracy.

Lady Celestria at the Chelsea Arts Ball.

Unlike the grubby gossip dished by some Fleet Street diarists, or the mildly sardonic "Bystander" column in *Tatler,* "Jennifer's Diary" can always be relied upon for old-fashioned flummery and puffery. In Jennifer's world, every duke is dashing, every septuagenarian dowager soignée. This is a column that would never dream of photographing a marchioness with her mouth full.

"Jennifer's Diary" was written for 47 years by that grande dame of upper-class chroniclers, Betty Kenward; in 1991, the torch was passed to one Sue Crewe, who lasted less than a year (it was said that she had trouble remembering the name of those to whom she was introduced on the charity-ball-and-polo-match circuit, a considerable handicap when one is dealing with some of the oldest names in the kingdom). So last month, yet another whippersnapper of a Jennifer took over: Lady Celestria Noel.

Lady Celestria, 38, should have no such problems memorizing haughty monikers: As the third daughter of the earl of Gainsborough, she inherited her own from her ancestors, who came to England from Normandy in the eleventh century ("allegedly—very allegedly," she says). She grew up on the family estate in Rutland, read English at Oxford, and until the Jennifer job was a book reviewer for *The Spectator.* Despite her high-toned heritage, she lives in a modest Kensington terraced house, with her husband, Tim, who runs a car-hire firm, and their 2-year-old daughter, Catherine.

LONDON LETTER

Though Lady Celestria doesn't exactly look like a wild party animal (when I met her, she was slouching around the house in a baggy cardigan and sloppy long skirt, resembling a peasant more than a peer of the realm), she nonetheless has a lifetime's experience of partying hearty with her fellow aristos. She still cringes when she remembers the first house party she attended as a debutante. "It was in the depths of the country, and one of the boys I went with insisted on driving us terribly fast and terribly badly all through the country dales," she recalls. "I got horribly carsick and went and hid under the pile of coats in the bedroom; a bossy girlfriend dragged me down and introduced me to someone who danced with me very halfheartedly for two bars of 'Satisfaction' and then disappeared. Then there was this really awful drive back, with everyone sobbing and being sick."

Which is not, it is safe to say, the sort of behavior that ever makes it into "Jennifer's Diary." REBECCA MEAD

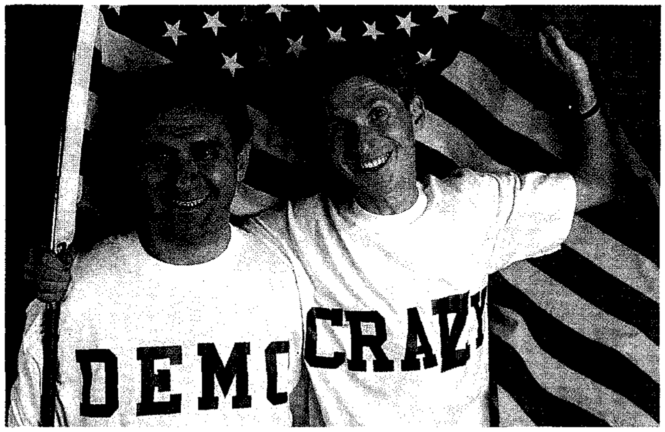
TV

Comrade Camera

RUSSIANS WILL INVADE American airwaves on October 23. Andrey Knishev and Alexander "Sasha" Akopov, supported by a small crew from Seattle's public-television station, spent all summer peeping at the presidential-campaign trail and the folks who do and don't vote. Their program, *Democracy in Action* (10 to 11 P.M.; Channel 13), strips the United States down to its political underwear.

New Yorkers—mainly NBC's Tom Brokaw, some angry young men hanging out in Harlem, and a bunch of beefy cops—figure prominently in the footage. There might have been more shots of the city and the Democratic Convention had urban reality not intervened. "I had an adventure," says Knishev—muggers made off with his briefcase, which contained $800 in Dutch, French, and U.S. currency, plus much of the small-format videotape he had shot with a hand-held camera. "It reminded me that the only thing I can own is my brain."

Knishev, 35, and Akopov, 34, who produce and perform satirical shows for a Russian TV network, asked everyone from Pat Buchanan's conservative sister to leftist rocker Frank Zappa to explain how democracy works—and what, if any, difference there is between Republicans and Democrats.



Akopov and Knishev try to make sense of America.

"Our females are far superior to the Democrats' females," boasts a young woman at the Republican Convention. Zappa describes the U.S. as "an unthinking, totally consuming organism that only exists to buy stuff."

The Russians, captivated by it all, consider Zappa an intellectual and say he's far better known back in the C.I.S. than Brokaw is. Still, they don't think Zappa understands their concerns.

"We want in Russia to create such a brainless, unthinking blob," Akopov says, "which has enough food." EMILY SCHWARTZ

Photographs: top, Bob Collier; bottom, Therese Frame.

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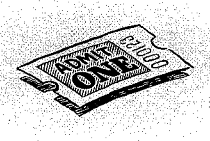
HOT LINE

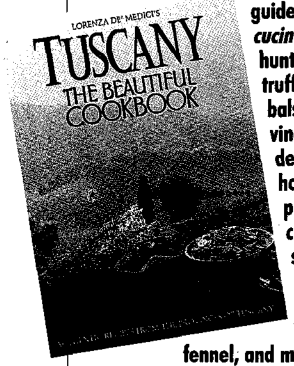


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TELEVISION

The De' Medici Kitchen: For anyone interested in travel, cooking, or Italy, this thirteen-part PBS series is essential viewing. Lorenza de' Medici, author of *Tuscany the Beautiful*, runs a cooking school, and she's a first-rate guide through *cucina italiana*—hunting the wild truffle; making balsamic vinegar; demonstrating how to prepare classics like squab with juniper berries, braised fennel, and more. (Channel 13; October 20; 3 P.M.)



THEATER

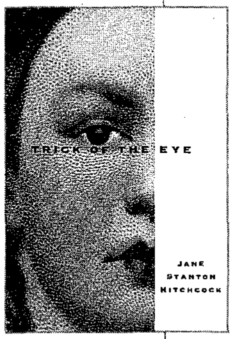
Broadway Day & Night: It may look like a coffee-table book, but this one is actually worth reading: the most memorable Broadway moments of everyone from Angela Lansbury to Joe Allen. The writers' royalties all go to Broadway Cares/Equity Fights AIDS. (Pocket Books; $50.)

The Sisters Rosensweig: Wendy Wasserstein, who had us laughing, crying, and furious with a woman named Heidi, has now turned to a poignant tale of three sisters. There are some big names—Jane Alexander and Madeline Kahn—but watch out for newcomer Julie Dretzin. In previews at the Mitzi E. Newhouse.

The Sisters Rosensweig
CENTER THEATER

BOOKS

Trick of the Eye, Jane Stanton Hitchcock: Literate and stylish as always, Hitchcock's novel is a modern-day Gothic about art and money, murder, and incest. (Dutton; $19.)



ASK GAEL

What's new for brunch? Wake up to carrot-mango juice or grapefruit gratin, savory smoked shrimp cake, and sublime scrambled eggs chiliquiles—piled on blue-corn tortillas with tomatillo, cheddar, and sour cream. It's ranchero Heaven Saturday or Sunday from 11:30 to three at Mesa Grill.

Michael J. Howard

What ever happened to the smorgasbord theme? Becco delivers an Italian version for $19: a dozen antipasti, just-baked focaccia, and all the pasta you want. It's a nifty brainstorm from the family behind Felidia. Do antipasto before the curtain, pasta after. At 355 West 46th; 397-7597.

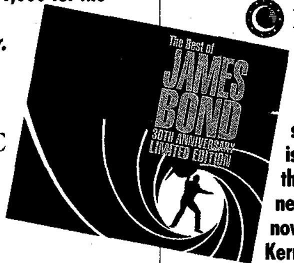
TASTINGS

BY ALEXIS BESPALOFF

As the weather turns nippy, try a glass of young port with an extra measure of appealing fruit: Sandeman Founders Reserve, Fonseca Bin 27, and Cockburn's Special Reserve (about $15).

RECORDINGS

The Best of James Bond 30th Anniversary: Nobody did it better than Shirley Bassey—she was the ultimate singer of Bond tunes ("Goldfinger" and "Diamonds Are Forever"), but lest you forget the rest, this thirtieth-anniversary album also has Frank's daughter Nancy Sinatra doing "You Only Live Twice" and Paul McCartney singing his skippable "Live and Let Die." A point for trivia experts: Composer John Barry was paid less than $1,000 for the original two-minute theme written for *Dr. No*, the first Bond, in 1962.



MUSIC

Frida: Kahlo, the Mexican artist, is definitely this year's flavor. Madonna collects her paintings, and now there's this musical with Helen Schneider. At BAM's Next Wave Festival on October 20 and 21.

DANCE

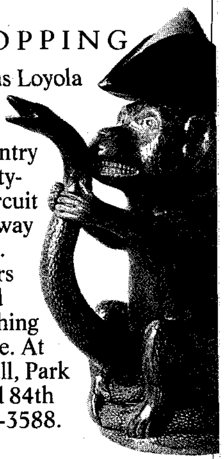
Bill T. Jones/Arnie Zane Dance Company will be at the Joyce Theater through October 25. The schedule is varied and includes quite a few new works. At 175 Eighth Avenue, at 19th Street.

VIDEOS

Home Film Festival: This rent-by-mail firm is great for foreign-film lovers. The $25 membership fee gives you access to 1,800 videos—a lot of them quite rare. Order the video and it arrives the next day in a prepaid return box. Neat. 1-800-258-3456.

SHOPPING

"St. Ignatius Loyola Antiques Show": The latest entry in the charity-antiques circuit gets under way October 22. Forty dealers are on hand with something for everyone. At Wallace Hall, Park Avenue and 84th Street; 288-3588.



NIGHTLIFE

Listen closely: Andrea Marcovicci, one of the great cabaret songbirds of our time, is at the Oak Room in the Algonquin for the next four months. Right now, she's doing "Just Kern," which includes old favorites by Jerome as well as some of the composer's more unfamiliar tunes from way back when. At 9:30 P.M. Tuesday through Saturday, with an 11:30 show on Friday and Saturday nights.

MOVIES

Night and the City (page 82): David Denby calls Irwin Winkler's picture—a remake of a 1950 work by Jules Dassin—one of the great New York movies. De Niro and Jessica Lange are both back on track—at long last.

SCENES

There's no concierge, but Paws Inn (370 West 35th Street) is a dog hotel in a class by itself. A 24-hour kindergarten for canines, this boarding facility has no cages and round-the-clock supervision. All this for $30 a night. Reservations are suggested, because Paws Inn (736-PAWS) has a ten-dog-a-night limit.

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AT THE RITZ-CARLTON HOTEL
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239 WEST BROADWAY
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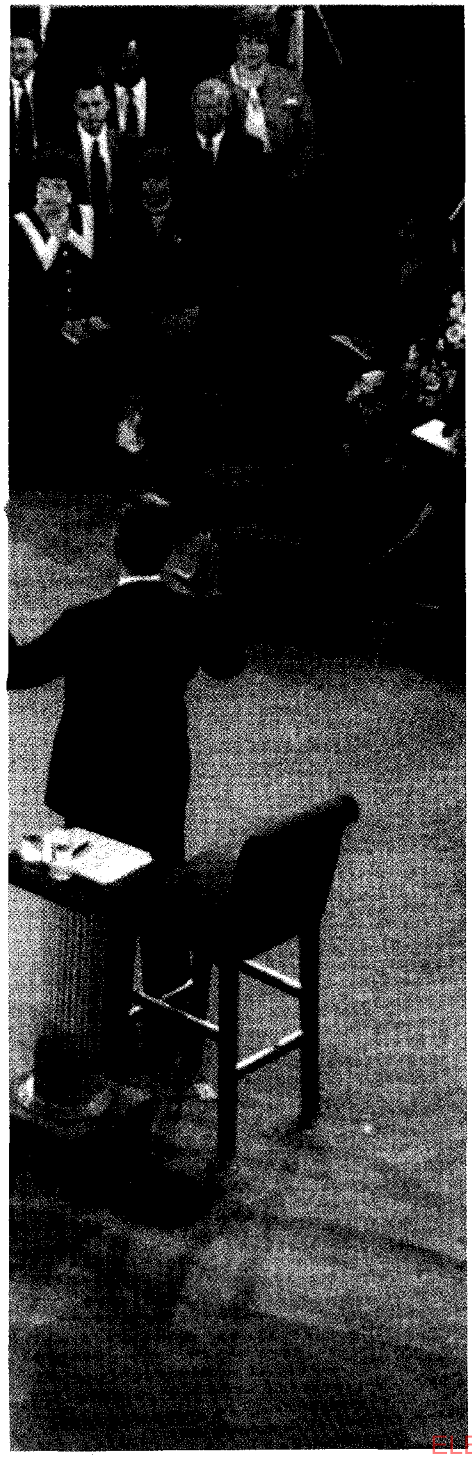


AP/Wide World

"I DON'T HAVE ANY SPIN DOCTORS, I DON'T have any speechwriters," Ross Perot explained in his gizzard-grit drawl last week during the second presidential debate. "Probably shows."

But a good five minutes before the debate ended, Orson Swindle, Perot's campaign manager, materialized along with the other candidates' spinners in the cavernous gym at the University of Richmond that had been converted into a pressroom. At the front of the room, dozens of television lights backed by white silk umbrellas glared down from spindly stands. In the middle were rows of cafeteria tables where reporters had plugged in their laptop computers. The floor was covered with television cables and discarded campaign handouts, like the Bush/Quayle backgrounder that declared, "We can't turn the White House into the Waffle House," and the shadow-free gym lights overhead gave the entire room a lurid yellowish glow. Upwards of 1,000 journalists, politicians, and political aides were packed so solidly at the front of the room that it was almost impossible to move. The din they generated was enormous. It was a full-fledged spin orgy, and in its shameless, circuslike atmosphere anything was permitted, from the most preposterous claims to the crudest self-promotion.

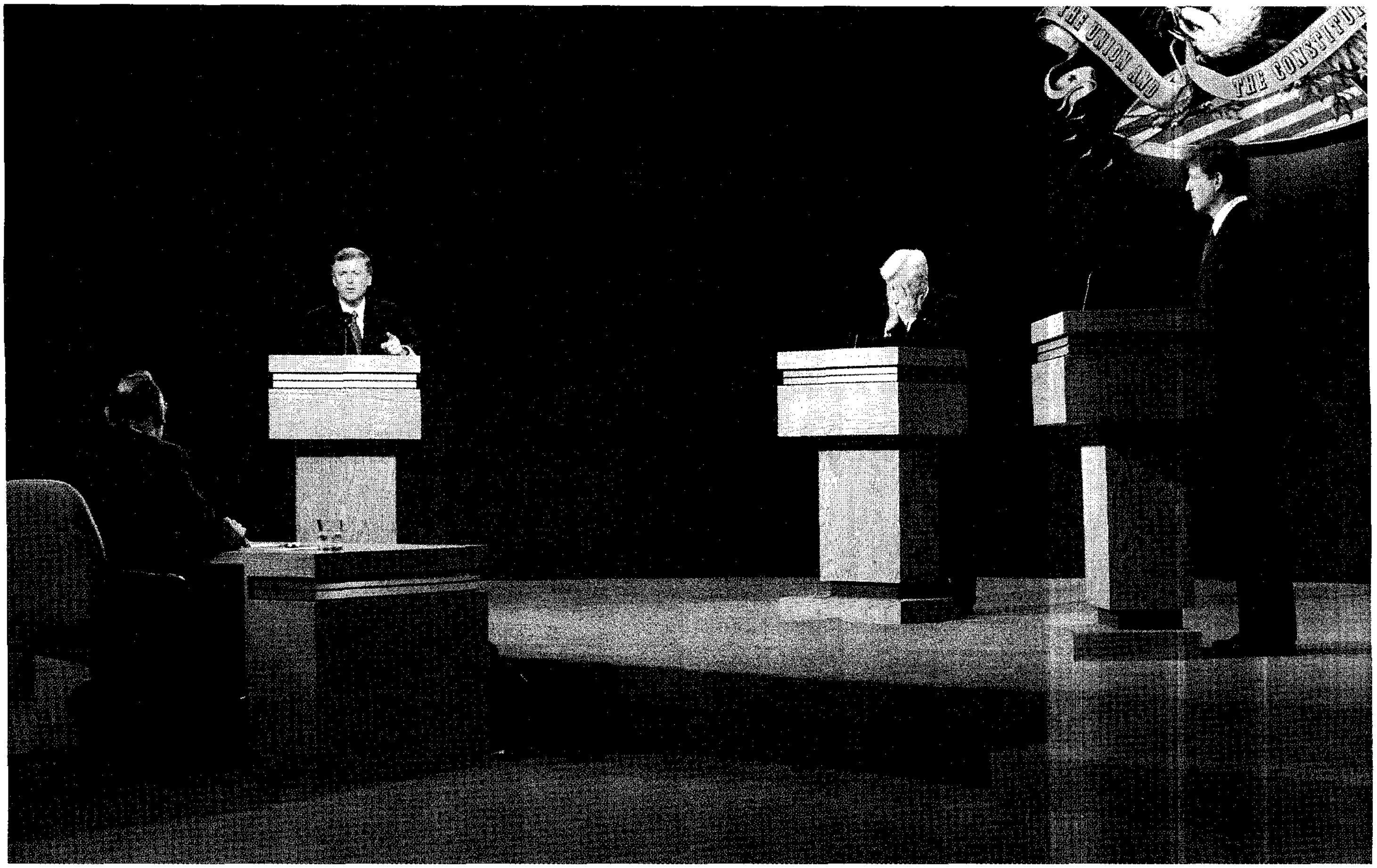
"Win, lose, or draw?" one reporter asked Swindle."Definitely a win. Mr. Perot was far ahead of both of them. Mr. Clinton came in second. Mr. Bush was far behind," the campaign manager, his damp forehead gleaming in the television lights, answered with effortless aplomb—blithely ignoring the growing consensus that Clinton's debate performance was sewing up the election for the Democrats.

"Are you a spin doctor?" another reporter asked. Swindle acted as if he had been insulted. "I am *not* a spin doctor," he said. Ross Perot is, of course, the quintessential spin candidate. Without grounding in a political party, the product of no primary system, a populist whose most recent surge of grass-roots support was largely an illusion he manufactured, Perot exists as a serious candidate only to the extent he convinces the media that that, indeed, is what he is. His success at that enabled him to participate in the debates when, in fact, he had no more valid claim to a role than Andre Marrou, the Libertarian candidate. During the first debate, Perot, like one of those popular troll dolls, was cutely crusty, so squeezably ugly that, despite his complete lack of understanding of government, he was declared the winner.

Indeed, after the first debate, the conventional wisdom had it that Perot was again in a position to affect the outcome of the election. "Perot did so well, with his one-liners and his populist rhetoric," Jack Kemp said during the truly dizzying spin session after the first debate in St. Louis. "It changes the dynamics in the fourth quarter."

But instead of actually influencing who becomes president, Perot—it seems at this point, anyway—will simply repeat, in a shorter, smaller form, the narrative arc of his flirtation with the presidency last spring and summer. His popularity peaked in the middle of June, when some 30 percent of the voters admitted to themselves that despite the implausibility of the man, he was almost irresistibly appealing. Having admitted their attraction, however, voters then had to confront intellectually the implications of a Perot presidency. And that was not a pleasant exercise—either for his supporters, who found themselves trying to resist the growing evidence of his unsuitability, or for Perot himself, who was enraged by the contradictions in which he entangled himself (over taxes, entitlement cuts, gun control, gay rights) and by the revelations of his ferocious lobbying tactics and seamy private investigations.

After Perot betrayed his movement by



NOISY: THE VICE-PRESIDENTIAL DEBATE ILLUMINATED CHARACTER.

quitting the race in July, he decided, rather irrationally, to package himself again, as he did with great success last spring, as a man so sincere and straightforward, so innocent, that he seems to be the very embodiment of the national conscience. "I can't help but think of the Jimmy Stewart movie *Mr. Smith Goes to Washington,*" Jim Stockdale Jr., the son of Perot's running mate, told me last week.

PEROT'S ECONOMIC PROGRAM OF "fair, shared sacrifice" is an unapologetic, almost defiant call for national penance. He wants the country to atone for the immoral excesses of the Reagan years. The harshness of his program is supposed to be taken as the clearest sign of its virtue, as well as of Perot's own disinterested concern for the welfare of the nation. By calling for measures (heavy new gas taxes, an end to deductions for expensive home mortgages) that will infuriate almost every interest group, Perot is almost daring people to vote for him. The program is political suicide.

But Perot, who knows that, also knows he has no chance of winning, anyway; he can now give the impression that he is sacrificing his personal ambitions for the good of the country. The Draconian program serves as expiation for the evasiveness that seized him last spring, when his own soaring popularity convinced him that he actually had a chance to win and therefore should avoid controversy.

But that paradox still informs Perot's revived candidacy. He remains popular only to the extent that he has no chance of winning. As soon as he is taken seriously, his popularity will again plunge, following the arc it traveled last summer. It is almost as if Perot were perversely calling for "fair, shared sacrifice" in order *not* to be taken seriously, since that is the necessary precondition for a surge in his popularity.

It is probably unfair to suggest that this is all a conscious calculation on Perot's part. Some egotists brag about their egotism, others are oblivious of it, and Perot seems to be one of the latter. This year's presidential campaign has produced its share of memorable comments, but three of them will no doubt remain reference points for years to come because they were so devastatingly, though inadvertently, revealing. The first was "I didn't inhale"; the second was Rich Bond's "We are America, these other people are not" at the Republican Convention; and the third was Perot's declaration, upon re-entering the race, that Americans want a system that "does not attract ego-driven, power-hungry people."

Perot not only said this with a straight face but he said it with absolute sincerity. The man *meant* it. He clearly does not see himself as ego-driven. If he were aware of his own egotism and wanted to hide it, he would never make remarks that, through ironic contrast, drew such attention to it. Perot, it seems clear, is not the sort of man who goes home at night and chuckles cynically to himself about the unctuous hypocrisies he uttered during the day. Perot is the demagogue who believes what he says. Since he believes his motivations in seeking the presidency are selfless, he can denounce "ego-driven" politicians at the very moment he makes the most egotistical gesture of the campaign.

If there were any doubts about this, Perot eliminated them with his performance during the debates. For all the appeal of his lines about how "it's time for the cleanup crew" and "I'm not playing Lawrence Welk music," Perot revealed his potentially dangerous misconception of the nature of presidential governance. On several occasions, he referred to "plans lying all over the place in Washington." The problem, he said, is that "nobody ever executes them."

The solution to the problem, according to Perot, is simply to pick out one of the plans lying around Washington and implement it. "If you want to stop talking about it and do it, then I'll be glad to go up there and we'll get it done," he said. Or, to use one of his favorite phrases, "It's that simple." But it's not. Perot compared these plans to "a blueprint to a house," evidently unaware

Photograph by Robert Trippett/Sipa.

that behind each unimplemented government plan is a set of philosophical assumptions about the role of government in private life, and that presidential leadership has less to do with implementing specific plans than with marshaling public support for the general philosophy that a particular plan reflects.

DESPITE THE FACT THAT HE'S A professor of philosophy, Perot's running mate, James Stockdale, seemed during the vice-presidential debate to be even more ignorant of this philosophical aspect of presidential leadership. Stockdale declared himself in favor of a woman's right to choose an abortion but then became irritated when Dan Quayle and Al Gore fell into a heated argument over the subject. He resignedly said, "I feel like I'm an observer at a Ping-Pong game" and insisted, "Let's get on with talking about something substantive."

But if abortion isn't a real issue, it's hard to think of something that is. The abortion debate deeply divides the country, it touches on the most profound questions of privacy and the meaning of life, it has enormous social, economic, and moral implications, and it is a matter on which the official government policy is decisive—as the moderator, Hal Bruno, indicated when he asked the candidates how the issue should influence judicial appointments (a question none of them answered).

Stockdale is, on one level, even more appealing than Perot, a genuine war hero whose unprofessional, stammering presence gave the vice-presidential debate a remarkably human dimension. But it was less his naïveté and outright ignorance than his refusal to acknowledge any other agenda than his own that showed how crudely solipsistic the Perot campaign is. Both Stockdale and Perot believe that the only thing that should matter to Perot is what he says should matter.

What was so exhilarating about the vice-presidential debate was its success in illuminating just these aspects of character. Three men stood up and, with virtually no restrictions, defended what they believed in and vehemently criticized their opponents. In their style of debate, they revealed more about who they are than they had in any canned autobiographical speeches. It was the highlight of the campaign.

"This was *great,*" said Tucker Balch, a crew-cut computer-science graduate from Georgia Tech who attended the debate in Atlanta. "The people I was sitting with were disappointed we had to go to the vice-presidential debate instead of seeing the main guys. But halfway through, we decided it was terrific. None of the candidates here could escape challenges the way they did in the St. Louis debate."

Consequently, the long-faced head-shaking by the political chewers who called the heated exchanges "embarrassing" and "a disappointment" was rather bewildering. What did the chewers expect, and, furthermore, what did they want—greater civility? It was civility, enforced by the format that did not allow the presidential candidates to engage one another, that made the debate in St. Louis so stultifying. Aside from a couple of moments—notably the Prescott Bush riposte—Clinton, Perot, and Bush seemed to be three people giving three separate speeches who just happened to be occupying the same space contemporaneously, much as Clinton and Bush had occupied the same space sequentially that September morning when each addressed the National Guard Association in Salt Lake City.

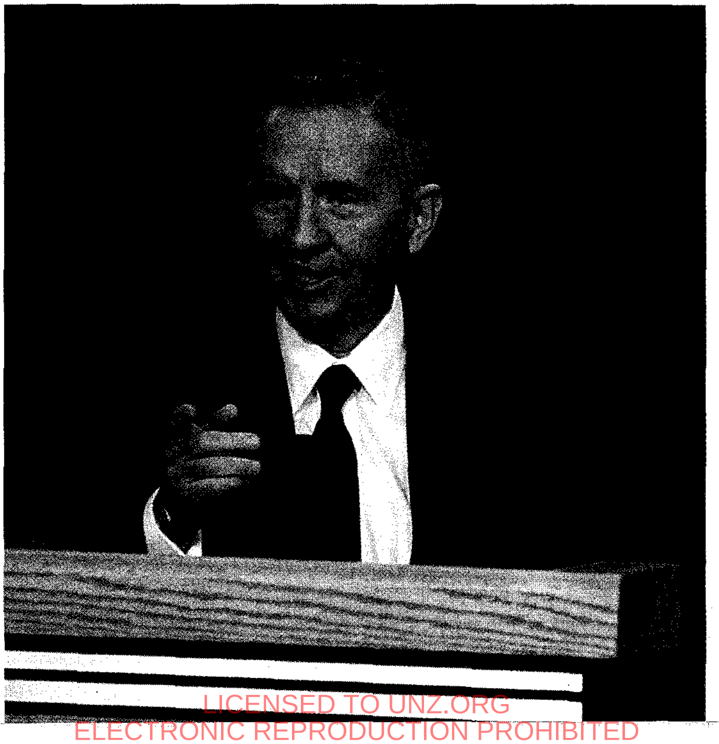
LAST LICKS

Perot is not the sort of man who goes home at night and chuckles cynically to himself about his unctuous hypocrisies.

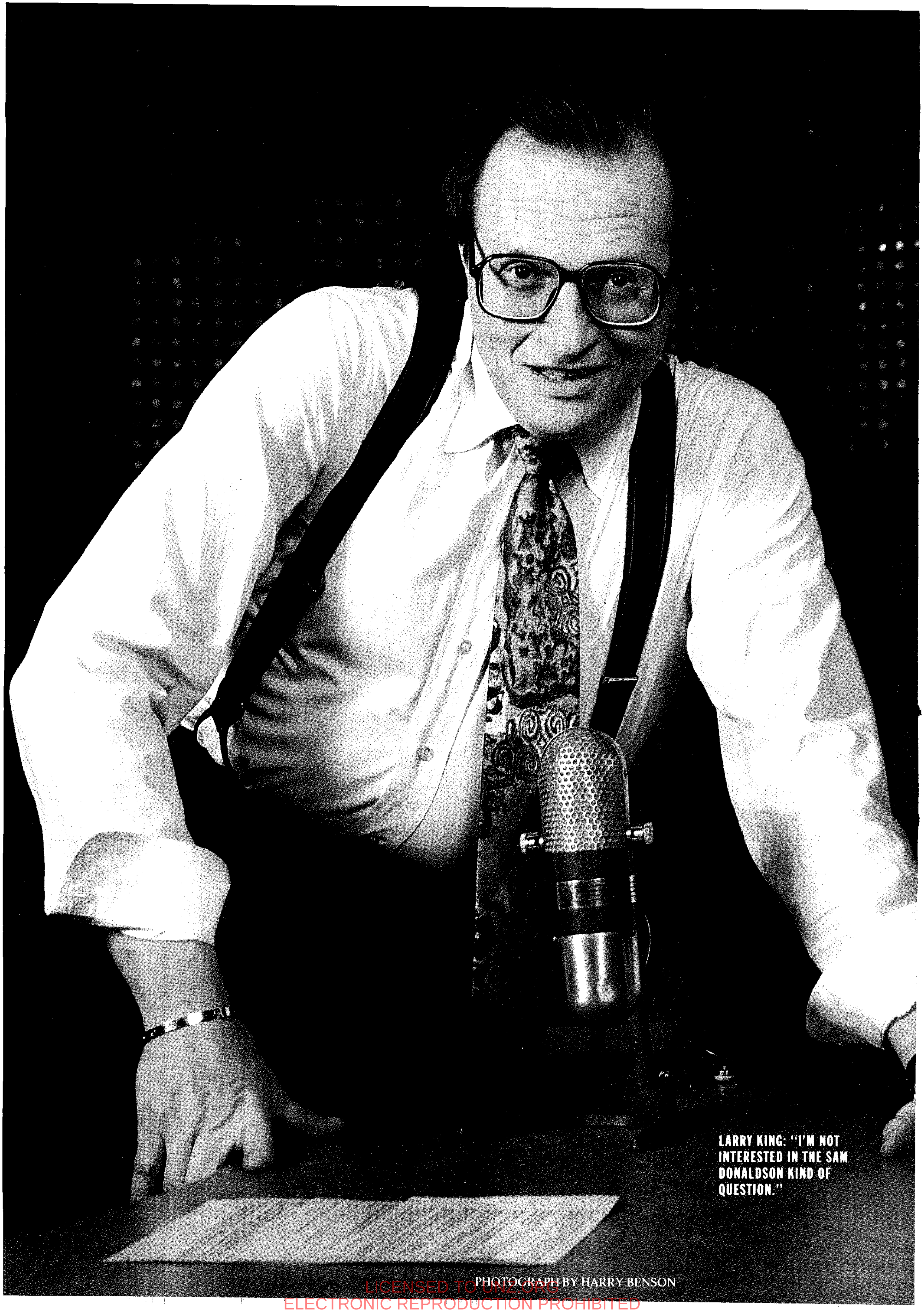
★ ★ ★ ★ ★ ★

The format contributed to the inconclusiveness of the first debate. That very inconclusiveness meant it was possible to make equally plausible but utterly contradictory interpretations of the outcome. "Bush was pathetic," Senator Joe Biden, very much the boulevardier in a double-breasted suit, argued during the spin session that followed the debate. "The president was so out of it." Less than four feet away, Bush's senior adviser, Charles Black, his polished hair razor-perfect, was saying, "Bill Clinton should have come here with the goal of alleviating his problems on character and trust, and he didn't do that." Perhaps because of the fact that there was no clear winner, the St. Louis encounter seemed merely to cement Clinton's lead. By the middle of the week, the new revelations about Iraqgate and the unfolding scandal about the White House's use of the State Department to try to find damaging information about Clinton's antiwar activities had thoroughly undermined George Bush's efforts to use the character issue against Clinton. Despite Dan Quayle's energetic, almost frenetic performance in Atlanta, he failed to infuse his running mate with a similar spirit. By the time of the Richmond debate, Bush seemed resigned. He looked at his watch twice, as if wondering when the debate would end. In fact, the entire debate had a sort of fatalistic quality. Perot, who didn't sit on his stool because his feet would not have reached the ground, acknowledged the virtual impossibility of his election. Clinton's confidence in his victory gave him a certain serenity. He showed a command of the stage; when answering a person whose question had engaged him, he moved out almost into the audience. All three candidates seemed to have grasped the fate that awaited them. ■

RENEWED POPULARITY WILL AGAIN BREED FAILURE.

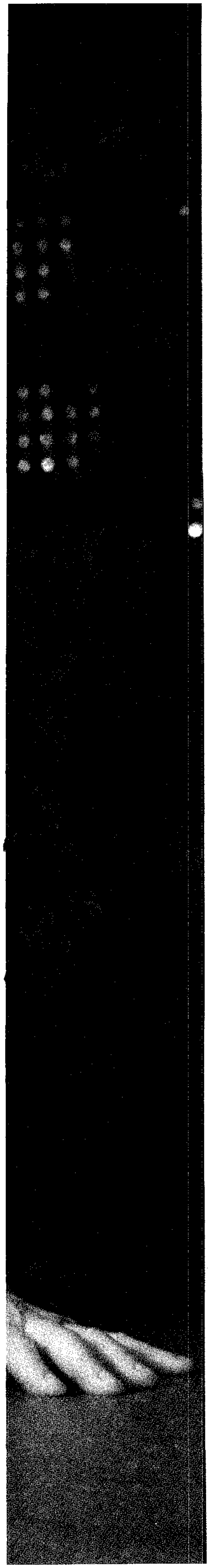


Photograph by
Michael Schwartz/Gamma-Liaison.



LARRY KING: "I'M NOT INTERESTED IN THE SAM DONALDSON KIND OF QUESTION."

PHOTOGRAPH BY HARRY BENSON



KING MAKER

Emceeing the Election

"You know, the funny thing is that because of all that's happened this year, people are putting on me a newsman's label. I've never been a newsman. I would never want to be a newsman. I've never covered a news event. I'm not interested in, let's say, the Sam Donaldson kind of question. I love Sam. Sam's terrific. But I never saw him ask about feelings. I'm an interviewer. I started out interviewing all sorts of people—terrible people, colorful people, princes and Nobel Prize winners and John Steinbeck and George Wallace and Adlai Stevenson and Eleanor Roosevelt and Erskine Caldwell and John O'Hara—when I was a kid. And Roosevelt children and Ted Williams and Stan Musial—and Frank Sinatra, in 1964, for three hours. I must have 50 hours on tape with Jackie Gleason. I'm an interviewer, and what I'm interested in is not what a newsman is interested in."

Larry King is sitting in his Arlington, Virginia, apartment, talking about the issue that has been dogging him ever since he became the presidential candidates' interviewer of choice. He has just arrived home after a whirlwind round of pre-election interviewing. On the Monday before Ross Perot got back in the race, he flew to Dallas to interview him. The following Sunday, King interviewed President Bush for an hour at the White House. That Monday, he flew to Ocala, Florida—accompanied by a *60 Minutes* crew that is doing a profile on him—where he spent an hour and a half on

By Jeanie Kasindorf

Susan Biddle/The White House

WITH GEORGE BUSH IN SAN ANTONIO EARLIER THIS MONTH.

the air with Bill Clinton and Al Gore. He flew back to Washington for Yom Kippur. Then, on Wednesday, he flew to San Antonio, where he spent another hour with George Bush. Now, fresh off the plane from Texas, he is spending Thursday afternoon talking to me before heading off to CNN for his evening interview show, *Larry King Live,* then over to the Mutual Broadcasting System studios for his three-hour nighttime radio talk show.

These are heady times for Larry King, a man who started his career interviewing local celebrities in a Miami restaurant. King, 58, was born in Brooklyn and left the city at 23 to find fame and fortune in Miami Beach. He became a talk-show host at the top-rated radio station there, but was brought down by gambling debts and an arrest for grand larceny. He lost his job. Then, after struggling for three years, he was rehired by his old station. In 1978, the Mutual Broadcasting System asked him to be the host of a national radio call-in show from Washington. In 1985, Ted Turner hired him for *Larry King Live,* and the show quickly became the highest-rated program on CNN.

King learned early on that the way to keep newsmakers coming back to his show was to treat them the way his saloon-keeper father treated anyone who put his money on the bar. It was a decision that came from both the head and the heart, for King is a sentimental man who has been knocked around a lot in life and doesn't like to knock anybody else. So when 1992 came around and the presidential candidates began favoring talk shows over news shows to get their message to the public, Larry King was perfectly positioned to become their chosen messenger.

'MEL BROOKS had the best line for my year," King tells me: " 'Where did I go right?' " It all began to go right for Larry King on February 20, when Ross Perot decided to use *Larry King Live* to say that he would be willing to be drafted to run for president. Perot was no stranger to the Larry King show. He had been on it three times before. In January and March of 1991, he was invited to discuss his opposition to the Gulf War. In October, he made a return appearance to discuss the economy and Japan-bashing.

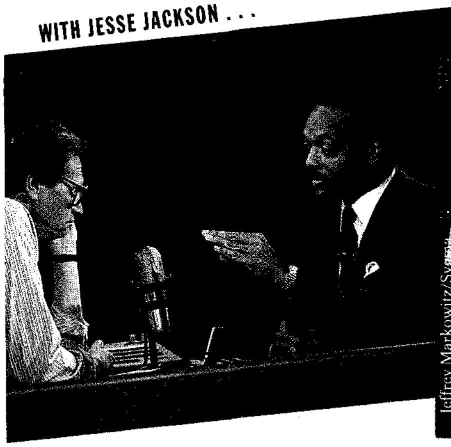
Then in February, Perot was invited to come on the show to discuss the economy again. Before he appeared, John Seigenthaler, the former editorial director of *USA Today,* called King to say that a man named John Jay Hooker wanted to talk to him. Hooker is a former Tennessee gubernatorial candidate and a friend of Perot's. When Hooker called, he told King, "Listen, I know you've got Perot on next week. I think he'd make a great president. Why don't you ask him?"

The February show was pure Larry King. "Give me something Ross Perot would do if he were king," he asked Perot. The single tough question of the show was whether Perot had "any regrets" about having been a critic of the Gulf War. At first, Perot demurred about the presidency. Then, at the very end of the show, he allowed that he might listen to his supporters if they showed "some sweat" by forming an independent political party and getting him on the ballot in 50 states. That night, the phones began ringing off the hook at CNN and the Mutual Broadcasting System as listeners tried to find out how to get in touch with Perot. "I didn't realize what had happened," King says, "until I went on the air with my radio show and people were calling to find out how to reach him. Perot called me about a week later. He told me, 'Do you know what power you have?' "

Perot returned to *Larry King Live* in April, in June, and again in July, after he had bowed out of the race. King soon became known as the man who gave the country Ross Perot. Even George Bush got in his own dig on the subject when he ap-

“I’ve had more compliments i

WITH JESSE JACKSON . . .



. . . RICHARD NIXON . . .

Jeffrey Markowitz/Sy

. . . JUDITH CAMPBELL EXNER . . .

Sygma

peared on the show. After calling King “the living oracle” on Perot, Bush suggested that they do a program in which he would interview King about the Texas billionaire.

Perot did not reappear on the show until September 28, the day he assembled a group of 50 state delegates in Dallas to interview representatives of the Clinton and Bush campaigns. They were to then decide whether to throw their support to either of the leading candidates or ask Perot to get back in the race. King and his staff took the show to Dallas. That evening, they put Perot and his 50 delegates on the air.

It was a surreal moment in American politics. King polled the delegates as if there were a real question about how they were going to respond. First he asked them to applaud if they were more impressed by the Clinton presentation. There was dead silence. Then he asked them to applaud if they were more impressed by the Bush presentation. More dead silence. Then he asked how many of them “want Perot to run,” and the crowd went crazy.

Los Angeles *Times* television critic Howard Rosenberg called the show “a bold-faced primer in the kind of mutual back-scratching that occurs in the media every day.” When I quote that line from the review, King seems genuinely hurt.

“Howard Rosenberg, he’s always been kind to me,” he says. “We were there at an event. Bush sent heavy hitters, Clinton sent heavy hitters; that’s why we were there. I’m surprised at Howard Rosenberg. We were there for those 50 people. The purpose of that day was that those people had just been talked to by both candidates.”

“What bothered me about the show,” I say, “was that in all your questions to Perot, you kept buying into his position that it was really the delegates’ decision whether he would run again.”

“Wait a minute,” he says. “That’s what they told me. Let me ask you a question: What would be your question to Perot?”

“I wouldn’t have let him get away with saying——”

“No, no, no,” King cuts me off. “I hear this all the time, and I’m going to tell you why I think it’s crap. I say, ‘Okay, Mr. Perot, we all know they don’t matter; you’re making the decision.’ And Perot says to me, ‘That’s a damn lie; they’re making it, Larry.’ ” He shrugs.

“But at least you would have asked him.”

“Ehh!” he says.

“Why didn’t you ask him, ‘Aren’t you playing with the public?’ Or about the other criticisms of him?”

“Those are all questions that someone answers no. That’s a waste-of-time question. I mean, ask him, ‘Are you on an ego trip?’ I’m not going to buy that. That’s not a tough question; that’s a simple, joke, easy question, ’cause the guy’s going to say no. It’s a dumb question. Let me tell you something. I’m not at this point going to change my style. I’ve had more compliments in the last week than I’ve had in my whole career.”

Three days after that show, Perot held a news conference to announce that he was re-entering the race. He agreed to appear on *Larry King Live* the next evening, but King and his producers decided to book Dustin Hoffman instead.

e last week than in my whole career.”

“We got a commitment from Perot,” King says. “He was booked on our show first, then Barbara Walters behind us. But we said, ‘Let it lie; put Dustin Hoffman on.’ ”

“Did you think you were becoming too closely identified with Perot?” I ask.

“I didn’t make the decision,” he says, unwittingly echoing Perot. “The producers made the decision.”

“They didn’t consult you?”

“They asked my input. I said, ‘I’m 50–50.’ I hadn’t done Dustin Hoffman in years, and I like him a lot.”

“Did you think you were becoming too closely associated with Perot?” I ask again. “Was that a consideration?”

“They said, ‘We’ve done too much Perot.’ ”

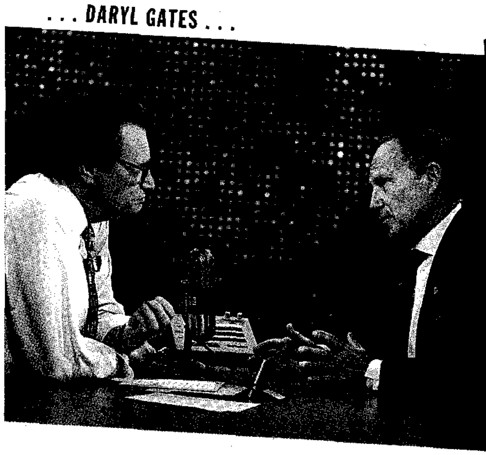
LARRY KING SPENT HIS WHOLE CHILDHOOD WANTING TO be on the radio. “I only wanted to be in broadcasting,” he says. “I never wanted to be anything else. I spent all my time as a kid pretending I was an announcer, broadcasting my life. ‘Here we are tonight, it’s six o’clock, we are on the corner. . . .’ I’d announce the cars going by on the street. I used to announce the games from the upper stands at Ebbets Field. I still remember the first day I walked into Ebbets Field and how much I knew about it because Red Barber had told me all about it. Even though it was shocking and bright and alive, I felt I knew it because Barber had introduced me to it.”

King was born in 1933 in Brownsville, where his parents, Eddie and Jennie Zeiger, had been married eight years before. “My parents, one came from Minsk, one from Pinsk,” he says. “My mother came with her family in 1909, when she was 9 years old. My father came in 1920, when he was 20 years old. By that time, my mother and her family had an apartment in Brooklyn, and they rented a room to my father. That’s how they met. They were married in 1925. They had a son in 1926; he died a year or so before I was born, of a burst appendix. Four years after I was born, my younger brother, Marty, was born.

“My father was very close to me because of my brother’s death. He wanted another son. He was a tummler—he was very funny, the life of the party, a baseball fan. He ran Eddie’s Bar & Grill at 1925 Fulton Street. When the war broke out, he tried to enlist, but he was too old. He was very patriotic. He went to work at a defense plant in Kearny, New Jersey. At the end of his shift one night—he was 44 years old—he dropped dead of a heart attack.”

In his first book, *Larry King,* he tells the poignant story of hearing his mother’s screams when the police came to their third-floor walk-up to tell her that her husband was dead. King was scooped up in a police car and driven around by a cop who told him his father had died. Then the cop told him that he was

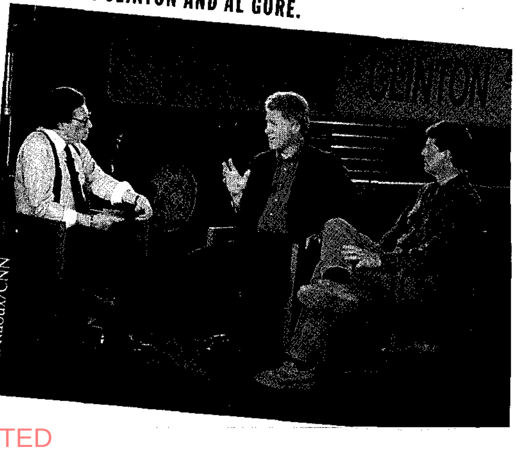
. . . DARYL GATES . . .



. . . ROSS PEROT . . .

Glenn James/Sygma

. . . BILL CLINTON AND AL GORE.



John Raoux/CNN

the man of the house now, and his mother needed him to be brave. He was 9½ years old.

The family moved to an attic apartment in Bensonhurst and went on welfare. King has often said that he dates his "undying liberalism" to that experience.

"Would you still describe your politics as 'undying liberalism' "? I ask.

"Well, I would say I'm an Adlai Stevenson Democrat," he says. "But I never let my politics interfere with my interviewing. The first person I voted for was Adlai Stevenson. I loved the Roosevelts. Who didn't, as kids? I was affected a lot by the New York *Post* and Dorothy Schiff, hated the *Journal-American,* hated Westbrook Pegler. My politics were formed then by how much I didn't want to be on welfare and how degrading it was.

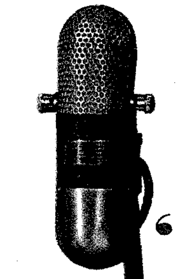
"New York City bought my first pair of glasses," he says, and the sadness of that time creeps back into his voice. "There's a place on 14th Street, I wrote about it in the Brooklyn book; they gave you an exam. Only place you could go to get glasses was on 14th Street. Busch Opticians. They gave you glasses, wire rims."

I ask him if what has happened to his old neighborhoods has changed his views about welfare. "A lot of people blame welfare for the deterioration of the inner city," I say.

"A convenient excuse," he says. "That's a cop-out. Most people who voted against the civil-rights laws voted against every progressive act that was ever introduced. There's trouble, they blame it on the progressive acts that were passed. I think to deny that the No. 1 problem this nation has is slavery—— We're still having trouble; we've come a long way, but we're having trouble. I'm not a fan of Sister Souljah or Farrakhan, but I understand them. By the way, I was not a fan of Rabbi Kahane, but I understood him. The far-right wing has their head in the sand and are still basically racist and still basically looking for ethnic purity. But my politics hasn't affected my friendships. I probably have more Republican friends than Democrats."

King graduated from Lafayette High School in Bensonhurst in 1951. The next year, he married his high-school sweetheart, Freda Miller. It would be the first of six marriages. Their parents quickly had the marriage annulled, and King began a period of drifting. "I couldn't go to college financially, and I don't think I could have gone educationally. I had a 66 average. I wasn't a good student. I knocked around Brooklyn, I guess you would say kind of aimlessly, job to job, helping my mother, living at home. I did a bunch of odd jobs. I was a United Parcel deliveryman. I sold home-delivery milk by phone. I worked at Hearn's Department Store. I worked for a collection agency."

It was not until he turned 23 that he finally stopped wandering. "I guess it was the realization that I had to give it one shot, I had to stop this," he says. "I got to know a staff announcer at CBS who told me Miami was a good place to break into radio. He said, 'It's got lots of stations, no union, a lot of old people on the way out, young people on the way up; it's competitive.'



“My energy goes to what I do. I may h

"I took the train to Miami. I stayed with my uncle Jack and his wife in a little apartment in Miami Beach. I went around knocking on doors. I'd never spoken into a microphone, except maybe at the dance hall, not a broadcast microphone. This very small station gave me an air test; I read a newscast. The general manager said, 'You have a nice voice, why don't you give it a shot? If you'll hang around, learn a little about how we rip news off the wire, how we do things—you do it well enough, we like you, the first guy that leaves, you got the job.' Two to three weeks later, sure enough, a guy leaves. I started May 1, 1956. Nine-to-noon morning D.J., $55 a week. A half-hour before I was to go on the air, the manager asked me what name I was going to use. 'Zeiger is too German, too Jewish,' he said. 'It's not show-business enough. How about King?' I stayed there about two years, then I went to WKAT to do an early-morning drive-time show."

In 1960, King got a call from the owner of a famous Miami restaurant called Pumpernik's. "It was a large deli with a huge menu, much larger than Carnegie or Stage, open 24 hours. It was a fun place to eat late at night; a show-business crowd hung around. The slow period was mid-morning, so the owner said, 'Why don't you do an interview show from the restaurant?'—after my other show. He offered me $50 a week, almost my salary. I started at Pumpernik's interviewing whoever came in. The first morning, I interviewed the waitresses. The second morning, I interviewed plumbers; there was a plumbers' convention in town. The fourth morning, Bobby Darin came in. A few days later, Jimmy Hoffa. I loved interviewing, I loved the surprise of it. So I found my haven. Thirty-two years of interviewing."

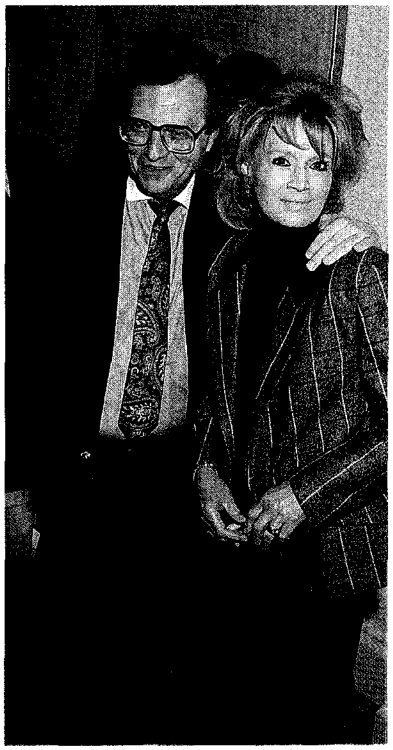
In 1961, WIOD, the highest-rated radio station in the Miami market, offered King a nighttime interview show. He set up shop in a houseboat docked on the Intracoastal Waterway and began a show called *Surfside 6.* He married a Playboy Bunny, Alene Akins, but they were divorced two years later. She then married another talk-show host at his radio station; he married Mickey Sutphin, a woman who also worked at the station. That third marriage lasted only three months. In 1967, four years after divorcing Alene, he remarried her. He adopted her son, Andy, and together they had a daughter, Chaia.

THE GOOD LIFE IN MIAMI CAME TO A CRASHING HALT ONE day in 1971 when King was arrested for stealing $5,000 from financier Louis Wolfson, who had become a pal. (In 1966, Wolfson had paid then–Supreme Court Justice Abe Fortas $20,000 to advise the Wolfson Family Foundation on charitable donations; at the time, Wolfson was under investigation by the Securities and Exchange Commission for illegal stock trading. The payment led Fortas to resign from the Court in disgrace in 1969.)

King had been gambling and living way beyond his means. "I felt that whatever Larry King wanted Larry King should have," he wrote in his first book. "One routine I pulled a couple of times was to call up the president of a local bank and tell him I was thinking of doing a show on banking and that he'd been highly recommended as someone who could tell me everything about the business. Now, all this was baloney, but the guy would be enormously flattered, so we'd set up lunch. I'd never mention my need for a loan. . . . A couple of weeks after the lunch, I'd call the guy back, thank him again for all his invaluable help, then say, 'Oh, by the way, I hate to bother you with this, but I wonder if you could give me some personal advice. My mother is quite ill, and I need $5,000 for an operation—can you tell me the best place to get a loan that quickly?' "

In 1968, King had New Orleans district attorney Jim Garrison on his show. Afterward, Garrison spun his Kennedy-assassination theories late into the night. At the end of the evening, Wolfson agreed to pay him $5,000 a month for five months to fund his investigation. King says that when Wolfson gave him a $5,000 payment to deliver to Garrison, he asked Wolfson if he could keep the money to pay his taxes, and give it to Garrison later. By late 1971, King had not repaid the money, and Wolfson filed a criminal complaint against him. King sent Wolfson a cashier's check, but Wolfson returned it with a note saying it was unacceptable. "I was not about to be let off that easily," King wrote. By the time the case finally went to trial, it was dismissed, because the statute of limitations had run out on the offense. But King was kicked off the air. He was heavily in debt and would ultimately declare bankruptcy. He and Alene were

WHEN YOU'RE FROM BROOKLYN, EVERYTHING ELSE IS TOKYO
BROOKLYN
LARRY KING
with Marty Appel
MUTUAL R
NETWORK pres
WTALK



CLOCKWISE FROM RIGHT: WITH ANGIE DICKINSON IN 1987; BROADCASTING FROM HONOLULU IN 1984, WITH ALLAN CARR AND AN UNIDENTIFIED WOMAN; HIS NEW BOOK; AND WITH FRIENDS (KING IS IN THE MIDDLE ROW, FAR RIGHT) AT CONEY ISLAND IN 1952.

divorced again, and he spent the next three years in Florida and Louisiana, "living hand to mouth." In 1975, he was about to accept a job as a weekly announcer for the University of California at Berkeley football team when he got a call from the new general manager at WIOD, offering him his old job back.

Today, he makes no excuses for himself. "I never should have done it. I never should have gotten mixed up in that crowd. The fact that I paid for it was the best thing that ever happened to me, although I didn't think it at the time."

I ask him if that experience makes him more sympathetic to the people he interviews.

"I'm sympathetic to people with pressure problems," he says, "and I understand life's turns. I'm sympathetic and empathetic."

In 1976, five years after he and Alene Akins were divorced, he married Sharon Lepore, a math teacher who would later become a production assistant on *The Charlie Rose Show* in Washington. He also became a stepfather to her two daughters, Lori and Linette.

lone, but I'm alone by choice."

In 1977, he got a call from the Mutual Broadcasting System. "They had an idea for an all-night national talk show," he says. "They had an idea it would work. They offered me—not a great deal of money—a fair amount of money, just a little more than I was getting." He moved to Washington the next year and started out doing five and a half hours on the air. He would later cut back to four hours after a heart attack in 1987, then to three after heart surgery that same year.

"I was fairly newly married, had two stepchildren, my daughter. But I rolled the dice, came to Washington. That was the closest I ever approximated a total family life, married to Sharon, a house in McLean."

"And it was nice for a while?"

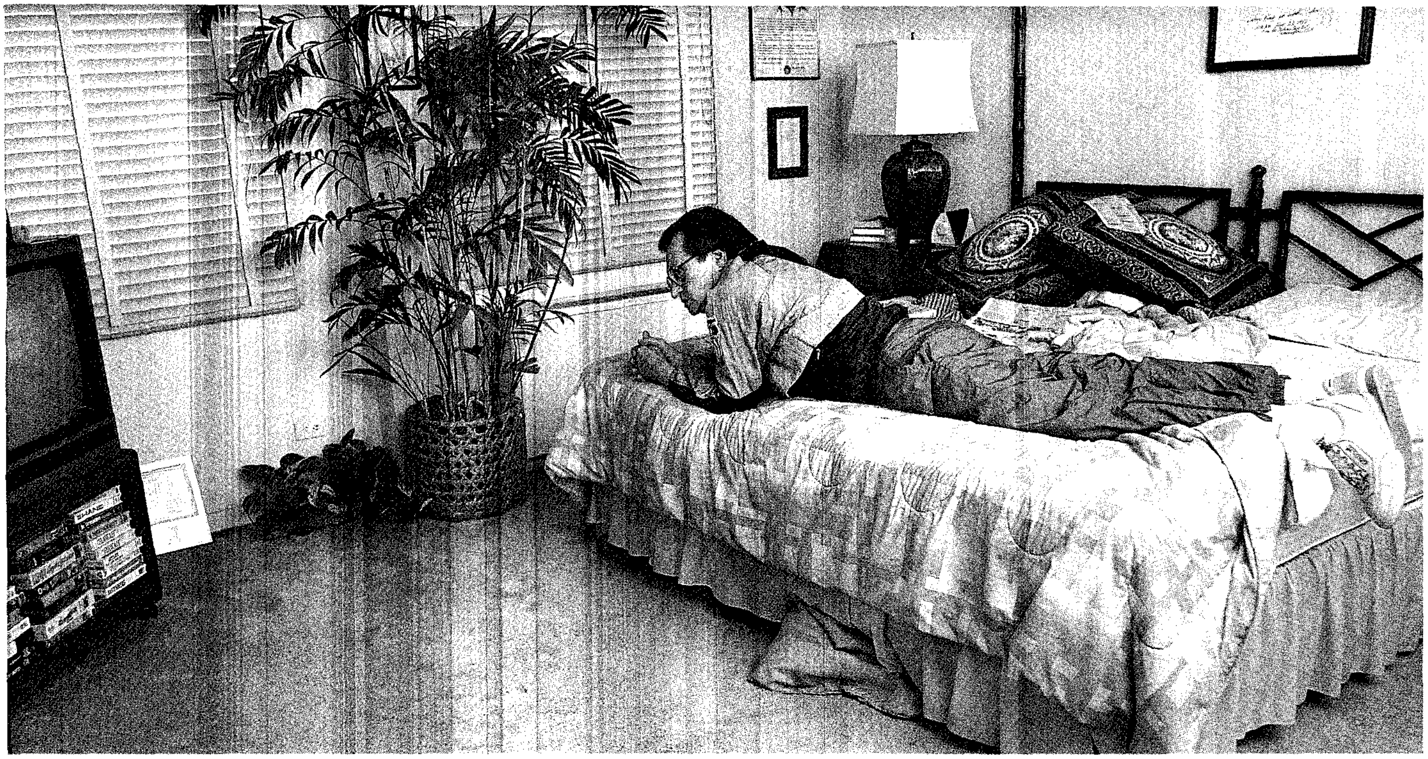
"Yaaahh," he says. He sounds doubtful. "I did like it for a while, I guess. I wasn't good at it. Dr. Menninger told me once, 'You're normal, Larry, you're not abnormal. People who have been married to the same person for 50 years are abnormal.' Life changes. You don't love one person for life. My energy goes to what I do. So I'm not lonely. I may be alone, but I'm alone by choice."

King went on the air for the first time in Washington on January 30, 1978. "It started to grow right away," he says. "We started with 28 stations; now we have 390. Then I got a local television talk show here, Channel 7, a weekly half-hour interview show. I had interviewed Ted Turner a couple of times. In 1985, he was having a contract dispute with Sandy Freeman, who had done *The Freeman Report* from ten to eleven on CNN for the first five years. It was an interview show. He gave me a fair figure, doubled my income. The first night, I had Cuomo on—June 1, 1985. I finished that show, I knew I was going to make it."

In 1982, he published his first book. Four others, all written with collaborators, have followed, telling his fans his life story and taking them behind the scenes with politicians and celebrities. The latest, *When You're From Brooklyn, Everything Else Is Tokyo,* a memoir of his childhood, hit the bookstores last month. In addition to the books, he also writes a weekly column in *USA Today* filled with stream-of-consciousness jokes and observations ("How did Tipper Gore get that nickname?").

After his divorce from Sharon Lepore in 1983, King dated Angie Dickinson. He says they remain good friends today. It was Dickinson who talked him into having bypass surgery after he had his heart attack. In 1989 he married Julie Alexander, who had her own headhunting firm in Philadelphia. The wedding was held at Duke Zeibert's restaurant in Washington after a three-month courtship that was conducted mostly over the phone. Six months later, they separated. According to one report, she asked for a settlement of about $4 million. The two are prohibited from talking about it, but one friend of Alexander's says that during the divorce proceedings, King said, "This is crazy. I love this woman; I don't want to divorce her." The two reconciled and signed a postnuptial agreement, but the reconciliation was short-lived. They divorced in May. "I don't want to dwell on that," King says. "I'm so tired of that. I've gone beyond it. It's like another life for me."

Photographs: top, from *When You're From Brooklyn, Everything Else Is Tokyo,* by Larry King, courtesy of Little Brown Publishers; center, courtesy of Mutual Radio Network; right, Greg De Guire/Celebrity Photo.



IN HIS ARLINGTON APARTMENT: "I DON'T LIVE EXTRAVAGANTLY."

KING, WHO MAKES ABOUT $2.5 MILLION A YEAR—FROM CNN ($1.5 million), Mutual Broadcasting ($600,000), his books, his column, and his lecture tours ($35,000 an appearance)—came close to leaving CNN for a network slot in 1987. Today, he says he can't imagine leaving.

"In 1987, Roone Arledge made me an offer that would have had me follow Ted Koppel every night. He would have promo'd Koppel and King every night, and when Koppel was on vacation I would have hosted *Nightline,* and when I was on vacation he would have hosted my show, so one of us would always be there. We gave Roone a tentative okay, and we gave Roger King at King World a tentative okay. They wanted me to do a syndicated show every night. Then my agent, Bob Woolf, went to Ted Turner to tell him I'm leaving.

"I was in California at the Beverly Hills Hotel. Bob went down to Atlanta and told Roger King and Roone Arledge, 'It's going to be one or the other; I'm going down to tell Ted, then we'll make a decision.' At six o'clock in the morning in California, the phone rings. I'm on a speakerphone, and it's Ted. He said, 'Larry, I'm sitting here with Bob Woolf and [then–CNN president] Burt Reinhardt, and they told me about these offers. Larry, all I'm calling for is—I'm gonna pause, Larry—all I want you to say is good-bye.' And I hear Bob Woolf in the background saying, 'This is unethical.' It may not have been, but that's what he was saying. Ted said, 'And when you say good-bye, we'll be friends forever. I'll never be mad at you, just say good-bye.' And he stopped. He let ten seconds go by, and I didn't say anything. I couldn't say good-bye to him. Bob Woolf couldn't believe it. He called me from the airport later and said, 'What are you doing to me?' And Ted said, 'You can't say good-bye. Now, if you can't say good-bye, give me a chance to make you a deal.'

"The thing that really made me realize I shouldn't leave Ted was a conversation I had with [then–Columbia Pictures co-chairman] Peter Guber at the Beverly Wilshire in 1989. Sony had just taken over Columbia. Guber said, 'I have a great idea for a show. Let's do a show called *Larry King Wired.* Sony has all the money in the world. Have two reporters, one male, one female, with private-jet-plane crews. They go around the world. One goes one place, one goes another. We begin the show talking to one reporter, then do interviews, take calls. Then at the end of the show, go to the other reporter. *Larry King Wired.*' Then he stopped. He said, 'The one thing I can't give you is nine o'clock live around the world. I can't give you what Ted gives you.' I thought, Nine o'clock live around the world—why would I give that up?"

Both Ted Turner and the Mutual Broadcasting System are now talking about new contracts for Larry King. "Mutual is talking about me doing my radio show in the daytime, some time in the late morning, starting in January," he says. "The audience would be three times as large. Although, jeez, we've been on for fifteen years at night. That will be some change.

"I have three more years on my CNN contract. They're talking about doing another one. That's because I got an offer to do *I've Got a Secret.* The people who do Cosby's new show, Carsey-Werner, have the right to do a new *I've Got à Secret,* and they want to couple it with Cosby as a one-hour package. Turner has the right to turn it down; he has the right to say I can't do certain television. He thought that would trivialize me. I said, '*I've Got a Secret* was a wonderful show and I fit it perfectly, and the panel they have—Teri Garr, Jonathan Winters—is wonderful.' So Ted said, 'I'll tell you what I'll do. We'll sit down and talk about another contract.' So Bob Woolf's going down to see him. But Ted's always been fair and up-front with me. My own opinion? Maybe they should have let me do it. Be on at seven o'clock every night. Cosby said, 'Go do it.' He said, 'I'll talk to Ted.' But I like Ted. More than like him; he's one of the most special people I've met in my life. He's been great to me. And money is not my driving goal in life. I'm gonna be 59 years old. I have a trust fund for my daughter, my son. I have a really nice apartment, but I don't live extravagantly. Ted told me the other night, 'You ought to enjoy your money more.' I don't enjoy it fully. I have a nice car, a Lincoln Town Car; it's part of the radio contract. I wouldn't trade places with anyone in the business. The truth is, what would the network give me? They're not go-

"These people trust me. They know I'

ing to give me nine o'clock. They're not going to give me worldwide. They couldn't give me what I have this year.”

THE GEORGE BUSH INTERVIEWS PROVIDE A CLASSIC EXAMple of the strengths and weaknesses of Larry King. In one of his best moments, King asked Bush if he thought he was like a baseball manager who gets fired after a bad season “even though it may not be his fault.” He got Bush to say, “No, I'm not going to be fired.” He asked about Magic Johnson's resignation from the AIDS Commission and about Bush's position on the Brady bill, which would force gun buyers to wait seven days before taking possession of a weapon. But he also asked Bush a long series of throwaway questions. “Are you geared for the debate?” “Are you doing training?” “The last four weeks—are we going to take the high road here? The low road?” When King did ask substantive questions, he allowed the president to repeat his 30-second campaign speeches. So the question-and-answer session veered from one subject to another with almost no follow-up.

When he asked both Bush and Clinton about Bush's campaign commercial that claims Clinton is lying when he says he can lower the deficit by raising taxes only on those who make more than $200,000 a year, the audience learned nothing about who was right or wrong. He didn't follow up with any specific numbers to point out how accurate or inaccurate the Clinton plan actually is. It was a vivid contrast to the famous *Meet the Press* show when moderator Tim Russert flummoxed Ross Perot by pointing out that his plan to save $100 billion by cutting Social Security and Medicare benefits would require eliminating the benefits of everyone making more than $15,000 a year, rather than only those of people in his own tax bracket, as he had claimed.

In an extraordinary piece of political vaudeville, King spent just under two minutes asking Bush if he ever drives and looking at his driver's license. He took the license from Bush, read from it, then held it up to the camera. (“I'm legal, see?” Bush said. “Where's your car? Let's go for a drive.”) The show cut away for commercials, and when King came back on the air, he was holding Bush's American Express card for the audience to see.

Later, I mention the time he devoted to George Bush's driver's license.

“What happened, this caller called in and said, ‘Where do you live and where do you pay taxes?’ [Bush] said, ‘My driver's license is in Texas.’ He said, ‘Do you want to see my driver's license?’ Do you know anyone who would say no?”

ot there to embarrass them.”

“I think the objection is to the time you took with it,” I say.

“One minute,” he replies.

Still, he managed to make a lot of news—though he didn't always realize it. He asked Bush about the charges by William Safire and Al Gore that he had knowledge that loans guaranteed by the Department of Agriculture appear to have been used by Saddam Hussein to buy military technology for Iraq's army. Bush denied any knowledge of the misuse of the loans but did acknowledge, for the first time, that “what happened was, they had an illegal diversion of materials that would have helped them build a nuclear capability. . . .” King didn't realize what a coup he had pulled off until he read it in a Safire column a few days later.

He also asked Bush, “What do you think of this Clinton-Moscow-trip thing?”—whereupon the president launched into a wide-ranging attack on Clinton for having traveled to Moscow as a student and having led anti–Vietnam War demonstrations when he was at Oxford. It was the first time that Bush had personally taken up the attack that the people around him had been waging. King let it go by without pointing that out. It took the network news shows and the newspapers to report what had happened.

But to King, all that mattered was that he had made news. He is absolutely giddy about his election interviews. And absolutely certain that he will get all the candidates back on *Larry King Live* one more time before the election. “My feeling is we'll have them the last week,” he says. “We won't do it the Monday night before the election, but I'd say we'll do it Wednesday, Thursday, Friday.”

“That's what you're hoping?”

“No,” he says. “I'll bet on it.”

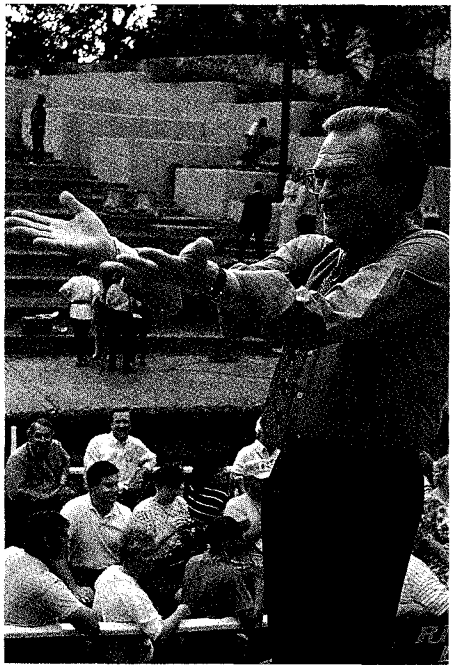
TOWARD THE END OF THE AFTERNOON, I TELL LARRY KING why I think he should ask more questions like Sam Donaldson's. “We're at the end of a presidential campaign in which the candidates are willing to appear with you when they're not willing to appear other places. I think that puts an extra burden on you.”

“It's funny,” he says. “For a guy who doesn't ask reportorial questions, I've made more news than any reporter. I asked very good questions of Dan Quayle to get him to say he would support his daughter if she decided to have an abortion. I got Pat Robertson to say he would go with his daughter to the hospital if she had an abortion and stay with her for an abortion. William Safire reports today that I got George Bush for the first time to admit that there was Iraqgate. I got Perot to announce.

“I know I get good information, and the reason I do is because these people trust me. They know I'm not there to embarrass them. I'm sincere, I listen to their answers, and I let them finish. And they're not edited. Why would you not want to go on a program like that? The guy's not going to jump on top of you, but he's not going to be namby-pamby-pie, either.”

I ask King about his questions on Clinton's tax plan: “The audience didn't learn anything new. There was no follow-up question to point out whether the numbers show that Bush or Clinton is right.”

“Well, I didn't have the numbers,” he says. “All I can do is what I do. I'm not a college graduate. I'm not an intellectual. By the way, I have enormous respect for the David Broders and the David Brinkleys.” He pauses for a second. “This sounds defensive. I must have done something right. I ask good questions; I try to follow up. If I've been given this onus in the presidential campaign, I'm not going to change anything. I'm just gonna be me. Now, I can't make Bush do *Meet the Press.* So I have to do what *Meet the Press* does? That's crazy.



IN SAN ANTONIO: “I'M JUST GONNA BE ME.”

“It's different if I made an announcement, ‘Ladies and gentlemen of the world, you will get the definitive interview of the president tonight, and I am going to barrel him into the corner and knock him over.’ Then you got a right to knock me over.

“Bush told that crowd after the show in San Antonio, ‘This is the fairest interviewer I've ever known in my life.’ I don't think that's a bad thing. I have a role. I've done very well with it. Why should I change?” ■

Photographs by Harry Benson.

COATTAIL CANDIDATE: ABRAMS (FAR LEFT) WITH MANHATTAN BOROUGH PRESIDENT RUTH MESSINGER AND BILL CLINTON AT A BRYANT PARK RALLY IN SEPTEMBER.

THE NEBBISH M

They said the New York Senate race was Bob Abrams's

“I USED TO BE A BIG FAN OF YOURS,” Evelyn from Long Island was saying, “but now I've become very disillusioned. I can't believe you're crying uncle—you seem so desperate. What *happened* to you? What has happened to Bob Abrams?”

Democrats around the state have been asking that while watching Abrams's campaign against Republican senator Alfonse D'Amato degenerate into a schoolyard brawl. Abrams has been unable to answer the question. Listening to Evelyn's call on morning television last week, he was sullen, unrepentant. *This is all wrong,* his eyes were saying. *Stop picking on me. I'm the good guy. I get to be senator.*

Who could have predicted that Abrams—the state attorney general and political Boy Scout—would manage to cede the moral high ground to Al D'Amato? Unremittingly nice and monumentally boring, connoting virtue through his very lack of charm, Abrams was the Democrat that the ethically challenged senator least wanted to face. Abrams squeaked past Geraldine Ferraro in the primary in part because voters thought he was the one who could best take it to D'Amato on the character issue. High moral contrast, a pro-choice stance, and long Clinton coattails were supposed to sweep him right into office.

So far, it isn't working out that way. Abrams has had trouble grabbing those coattails—he rode the Clinton-Gore campaign bus last month, but Clinton and Gore were so far ahead in New York that

UNCONSCIOUS IRONY: HUD REFORMER AND D'AMATO SUPPORTER JACK KEMP WAS INTRODUCED BY THE SENATOR AT A MIDTOWN FUND-RAISER.

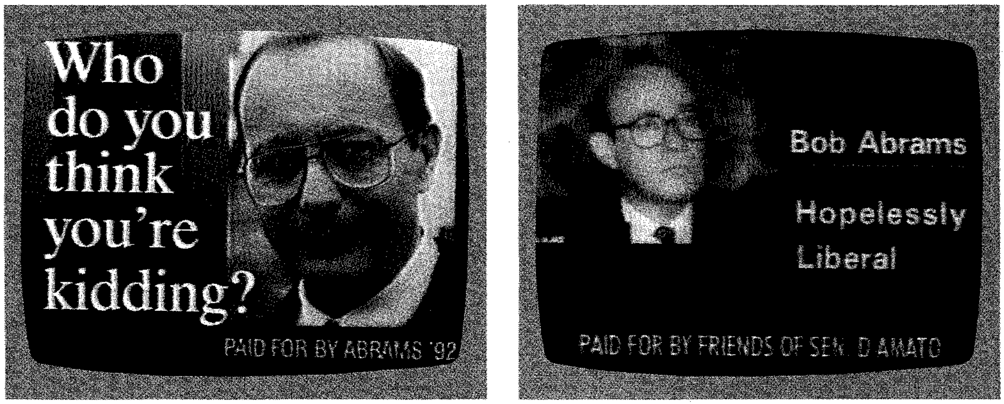
EETS THE FONZ

se. *He may be doing just that* **BY ERIC POOLEY**

they didn't bother to ride, so the press stayed away as well, making the journey almost invisible. D'Amato and his minions took the character fight right to Abrams—calling him a "sleazebag" who ran a "vicious, unethical" campaign full of "ethnic slurs" against Ferraro, whose alleged family ties to organized crime overwhelmed the primary. Never mind that D'Amato's campaign was the first to mention those ties, or that Abrams merely echoed charges trumpeted by others. Never mind that D'Amato has had his own brushes with the mob (he pleaded with a prosecutor on behalf of Big Paul Castellano and testified as a character witness at the trial of Lucchese associate Philip Basile). Safely wrapped in Ferraro's cloak of ethnic aggrievement, D'Amato clobbered Abrams with a dozen mocking spots on radio and television, attacking him as a corrupt tax-and-spend liberal.

Many of the charges were outrageous, but Abrams barely responded to them at first; he was offstage, fighting a cold and raising money, while the damage piled up. When he tried to fight back with attack spots of his own, D'Amato's barrage drowned them out. And when he hit the campaign trail, D'Amato supporters heckled him and disrupted his rallies.

Finally, like a school-debate star thwarted by a faster-talking rival, Abrams resorted to name-calling. D'Amato was "a fascist," a Goebbels selling the Big Lie—remarks that D'Amato immediately labeled as more ethnic slurs, responding with a teary, lip-quivering lament about his "hurt . . . and anger," his "children


Who do you think you're kidding?
PAID FOR BY ABRAMS '92
Bob Abrams
Hopelessly Liberal
PAID FOR BY FRIENDS OF SEN. D'AMATO

LACERATIONS: IT'S HARD FOR VOTERS TO KNOW WHO THREW MUD FIRST.

. . . and grandchildren.” Apologizing to offended voters (but not to D'Amato), Abrams kept whining—*He's the bad guy, not me*—and looking none too senatorial.

Insiders thought the race—part of a likely Democratic rout in New York—was Abrams's to lose. Now they're afraid he's doing just that.

“IN YIDDISH, WE HAVE THIS WORD *bashert*,” Abrams said last month. “It means that everything is predetermined, everything happens for the best. It's good to be philosophical.”

Abrams may have been consulting the wrong thinkers. He approached this election as if the Senate were his birthright, the special purpose someone told him he was destined for as a very little boy. D'Amato's philosophy, by contrast, comes from Theodore Roosevelt and concerns the most anatomically effective place to kick an opponent. He started with $4-million (to Abrams's $750,000) and did all the pounding for weeks—and even now he's getting in five to every one for Abrams. A race that should offer clear choices has instead served up little more than the sight of two short, bald, bespectacled men thwacking each other in the groin.

D'AMATO
U.S. SENATE

THE MAD MONK *“D'Amato has more lives than Rasputin,” says Democrat Mark Green. “But Rasputin died—didn't he?”*

D'Amato, 55, is kicking for his political life. Six years after winning a landslide re-election, one year after escaping censure by his colleagues, he knows that the future depends on discrediting his opponent and persuading voters that he's a lovable rogue—a bastard, certainly, but *their* bastard. That he delivers not just for cronies and contributors but for everyone. His image is fixed: No matter how much of a Washington player he has become, he remains the resentful outsider beating the elite at its own game, the hustler with a chip on his shoulder the size of Long Island.

“If the knock on D'Amato is that he's a shakedown artist,” says William Schneider of the American Enterprise Institute, “the knock on Abrams is that he's a nebbish, ineffectual. D'Amato's strong suit is that he gets things done—however he does it. He's tough and effective. Would you say that about Abrams?”

Abrams, 54, hasn't really proved himself in battle since 1978, when he became attorney general. Since then, he has won three lopsided (almost uncontested) reelections. Those were easy races; in a tough one, the Senate primary, he didn't so much beat Ferraro as stumble over her prone form after Liz Holtzman, the cruelest blocking back in New York politics, cut the legs out from under her. He credited his success to a last-minute media blitz (and is saving up for another one now), but this time he doesn't have Holtzman to run interference for him. As attorney general, he has a genuinely impressive record—but few voters know much about it. His image is ill defined; as one aide says, “Bob is in the details.” Details don't win elections.

Abrams tends to put a wet finger in the air before announcing a position (he supported the Gulf War only in “hindsight,” and showed up a week late in Crown Heights). All stodge and rectitude, he sheathes a core of decency in phony anger, while D'Amato wraps a core of rage in artificial amiability. No matter how he postures about D'Amato, Abrams never really seems mad—while anger darts out of D'Amato's eyes all the time.

Abrams's argument for being the next senator from New York boils down to a phrase: “Better snooze than sleaze.” An array of positions distinguishes the men—Abrams is pro-choice, D'Amato pro-life; Abrams opposes the death penalty, D'Amato favors it; Abrams is for national health insurance, while D'Amato says it will break the bank. Beyond that lies an energetic debate about D'Amato's performance—whether he brought home the bacon, as he always claims, or helped Reagan and Bush fry it up for their friends. But when Abrams attacks D'Amato by citing statistics about taxes' flowing out of New York faster than federal aid flows in, he lashes out with fiery terms like “negative balance”—poetry that stirs the souls of accountants everywhere.

“They always say ‘bald,’ ‘boring,’ ‘no charisma,’ ” says Ethan Geto, Abrams's longtime friend and political consultant. “But once in a while people latch on to a decent, sincere, competent guy.” Can a decent fellow win an indecent election? “We need to remind people that he's a fighter, a guy with moxie.”

The reminders are overdue. For the first weeks of the campaign, Abrams kept out of sight, making call after fund-raising call, letting a quarter of the campaign go by without holding a press conference, taking a televised stroll down Fifth, or doing much of anything else to get his message out. He couldn't afford to buy TV time; how could he afford *not* to go after free time on the news? When Abrams did begin electioneering, his events were underplanned, underattended, underreported. Maybe it was because he had fired a quarter of his staff in a mid-primary cost-cutting move. Maybe it was just a bad campaign.

“If D'Amato were writing his dream script, this would be it,” says Republican political consultant Jay Severin. “D'Amato is counting on the fact that Abrams has never been in a fight like this. He gambled that Abrams wouldn't have the money or guts to shoot back, and he was right. Everyone was wondering whether Bob can hit big-league pitching—and then he gets one fastball and rushes the mound.”

The early line had Abrams ahead of D'Amato by ten points. Last week, he was hanging on to a slim lead, with large numbers undecided. D'Amato's negative ratings remain mountainous, but Abrams's are climbing all the time.

“Bobby should be 30 points ahead of this guy,” says political commentator Mario Cuomo, who has yet to make a campaign appearance alongside Abrams. “But D’Amato has turned the campaign into an exchange of epithets and castigations, which keeps your eye off the ball—the New Federalism that he voted for and that’s destroying us. It’s a magician’s move, and it works very well.”

The day after the primary, D’Amato unleashed his first attack spots. They’ve been coming ever since, painting Abrams as soft on crime (by dredging up two votes he cast as an assemblyman in 1966) and convicting him of assorted “hopelessly liberal” perfidies: In one, a woman drops her dinner plate upon hearing that he wants to raise her taxes. Abrams denies that but says the spot “even got the attention of my 6-year-old daughter. But it won’t wash. The voters are smarter than that.”

The strongest attack uses videotape of Ferraro to hammer Abrams for taking contributions from people who do business with his office (something every statewide official does). That D’Amato would make ethics a campaign theme might be grotesque, but it might also be brilliant. Abrams’s unique selling point is his prim reputation, and D’Amato is a pol who voted against campaign-finance reform and who has taken $750,000 from Wall Street while sitting on the securities subcommittee.

UNDUE CAUTION? ABRAMS MEETS WITH HASIDIC JEWS IN WILLIAMSBURG.

As D’Amato’s name bobbed up in investigations by a half-dozen entities—the Justice Department, two U.S. Attorneys, a special prosecutor looking under rocks in the Department of Housing and Urban Development—it started to look as if his devotion to constituent services was just a mask for manic efforts on behalf of backers, relatives, friends. Houses and swimming pools for the folks in Island Park. Apartment buildings for a fund-raiser in Puerto Rico. Grants for buddies *who hadn’t even applied for them.* The clip file is immense and damning; D’Amato knew Abrams would make the most of it, so he slimed Abrams first. Abrams eventually hit back with a spot of his own—a parade of scandalous D’Amato headlines with a nice tag line (“C’mon, Al—who do you think you’re kidding?”). But D’Amato’s carpet bombing may actually be leveling the ethical battlefield.

Once both sides are covered in gunk, it’s hard for voters to know who threw first, who is slathered with the thicker layer, whose slime is real and whose synthetic. “It’s so easy to establish ethical equivalence these days,” says Suzanne Garment, author of *Scandal: The Culture of Mistrust in American Politics.* “If you’re muddy, you’re muddy, whether you’ve been hit with one bucket or ten. People are conditioned to think everyone’s a crook.”

The Senate Ethics Committee looked into D’Amato for twenty months, listening to wiretaps and hearing his testimony behind closed doors, and last August found “insufficient credible evidence of wrongdoing.” Twenty-five witnesses invoked the Fifth Amendment rather than provide any evidence, but D’Amato declared that he’d been cleared. In fact, the committee said that as near as it could make out, D’Amato had run his office improperly. His brother Armand, for instance, is about to go on trial for taking $120,500 in concealed payments in exchange for using Al’s office and letterhead to lobby the Pentagon on behalf of a contractor. Naturally, Armand’s trial starts after Al’s election.

“D’Amato has more lives than Rasputin,” says city consumer-affairs commissioner Mark Green, who was trounced by D’Amato in 1986, then filed the charges that led to the Senate investigation. “But even Rasputin died—didn’t he?”

“ONE THING I KNOW ABOUT AL D’Amato—he’s a tough son of a bitch.” The businessman tosses back a drink. “And I like that.”

He’s one D’Amato man talking to another at a $250-a-head fund-raiser at Tatou, the midtown supper club. The room is full of odes to Al.

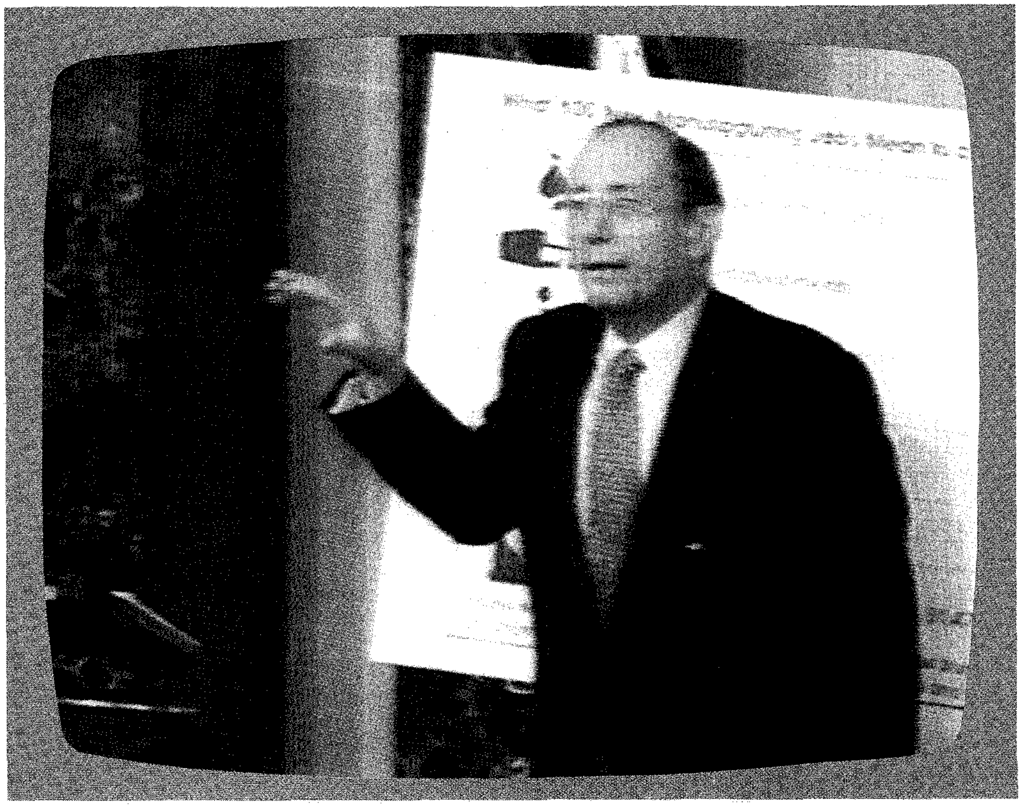
“. . . and three weeks later, the grant comes through . . . ”

“. . . you know where he’s coming from—the other guy, who knows? . . . ”

“. . . I said, ‘Gimme something I can work with here. . . . ’ ”

These have always been D’Amato’s

Photograph by Porter Gifford/Gamma-Liaison.



HEADLINES: THE SENATOR DURING THIS MONTH'S SENATE FILIBUSTER.

people—guys who came up the hard way or pretend that they did—and he has always been their man, and not just since 1980, when he made the extraordinary leap from Hempstead town supervisor to U. S. senator. He was one of them when he figured out which end was up after he got out of Syracuse Law School and couldn't land a job at those stuffy Wall Street firms. When he went back to Island Park and started doing favors for his people. When he rose through Joe Margiotta's Nassau machine, helping collect the long-established (but illegal) one percent tithes from public workers (and later denying on the witness stand that he'd done so). He's been their guy all along.

"I cannot support Bush," one man says, "but Al doesn't either—hey, *here he is.*"

Incoming: D'Amato with Jack Kemp close behind, the cameras strobe-lighting a familiar choreography of hugs and waves and winks and handshakes. Kemp is the star who takes applause as his due; D'Amato behaves as if his life depends on making loud contact with everyone: "Hiiiiya, babe—how's the son? Thanks fer comin'—*Buddy-ohhhh!*" He needs twenty minutes to get across the room, then introduces Kemp, "the greatest secretary in this nation's history."

There's irony here—Kemp became HUD's "new broom" during the scandals that swirled around D'Amato. But nobody here is interested in irony, least of all Kemp, who also appears in a D'Amato campaign spot. Kemp gets a big laugh with his first four words—"D'Amato is so shy"—and it's clear that he could make the case for food poisoning and the room would eat it up. Making the case for D'Amato is easier than that.

He has produced in the customary area: money for the Elmira airport and the Montauk lighthouse; a failed but headline-grabbing filibuster designed to save 876 jobs (875 at a typewriter factory and one in the U.S. Senate). But there's real accomplishment as well. D'Amato's one-cent gasoline tax earmarked for mass transit continues to bring home millions. He has broadened his Senator Pothole image, emerging as a perceptive voice on foreign policy: He spoke out early and often against Saddam Hussein and Serbian "ethnic cleansing" in Bosnia.

"He has been working hard, but inside the Senate, D'Amato is still tainted," says analyst William Schneider. "Especially this year, with all the voter anger, his colleagues are keeping their distance, waiting to see what the voters decide."

"When people get a chance to own their own homes, they improve them," says Kemp, "and Senator D'Amato is the No. 1 supporter and sponsor of the HOPE proposal to allow low-income women and families to buy their own homes. . . ."

D'Amato and Kemp were the architects of the most significant housing legislation of the past ten years, the National Affordable Housing Act. That it also happens to be the *only* significant housing legislation in the past ten years speaks to the flip side of D'Amato's record—the fact that he supported the Reagan budgets that gutted federal payments to New York.

It's here that Abrams hopes to drive a wedge between D'Amato and his image; he mentions as often as possible the balance-of-payments statistics compiled annually by Daniel Patrick Moynihan. In 1980, when D'Amato entered the Senate, New Yorkers paid $2.7 billion more in federal taxes than they got back in federal support. By 1990, the imbalance had climbed to $21 billion.

D'Amato says the numbers reflect the fact that New York has so many highly taxed rich people. "I'm for lower taxes, and without me around, things would be much worse. *Much* worse." He's holding forth after Kemp's speech—glad-handing supporters, smiling for cameras, jousting with the press. I ask him about Bush's cement coattails.

"Where I differ from him, you'll know," he says. "I've never been afraid to take a position. I didn't vote for the 1990 tax bill, because it was wrong." He doesn't mention that he voted with the president 79 percent of the time last year, backing the Clarence Thomas nomination and the abortion gag rule. He skirts abortion altogether: "Reasonable people may disagree on certain issues. You can't always agree with me, but you'll know where I stand. Bob Abrams, you'll never know where he stands, not until he takes a poll." He clasps his hands and impersonates Abrams, putting on a voice that's more nasal and nasty than usual: "Mirror, mirror, on the wall/ What will people think of me this fall?"

Here's what the sarcasm is about: Abrams ran in the primary as the most liberal of the four Democratic candidates, but for the general election he needs to cut back up the middle. Last March, he endorsed Marty Russo's Universal Health Care Act, which would extend medical coverage to all Americans, raising corporate and personal income taxes to pay for it. In the summer, Abrams said he supported the bill's delivery scheme but not its funding mechanism. Last month, he released a funding plan of his own, one without income-tax hikes, that he says would raise $550 billion a year; D'Amato says Russo's plan would cost $800 billion.

By waffling on the plan, Abrams allowed D'Amato to cream him—with attack spots and speeches accusing him of wanting $500 billion in tax hikes at a cost of 100,000 jobs. "How can he put that over on the people?" asks D'Amato. Which leads to a question about constituent service—and what D'Amato may have put over on people.

"The hundreds of thousands of cases we've responded to," he says, voice rising, "and there are those who want me to do a pedigree"—he's shouting now—"on every single person that we help! That is low character assassination! Ninety-nine percent of the people we advocate for don't have any personal relationship with us, but I'll be damned if the one percent I do know, I'm supposed to turn away from and say, 'Sorry, you supported me.' " He's wearing a long, sanctimonious face. "How hypocritical are we becoming?"

OVER THE YEARS, ABRAMS HAS staked his own claim to effective constituent service. The son of a Pelham Parkway candy-store owner, he entered politics in 1965, at 27. He spent $2,200 on a quixotic campaign for a State Assembly seat—and beat a Bronx machine pol. Four years later, he beat the machine again, becoming the youngest Bronx borough president in history.

Abrams won a reputation for effective, clean-machine dealings. He couldn't solve the borough's problems (who could?), but he could get the city to increase spending for libraries and schools. In 1974, he ran against attorney general Louis Lefkowitz—the Republican "people's lawyer"—and lost by a close margin. In 1978, Lefkowitz retired and Abrams—without party backing at first—went after the job and won it.

The attorney general (who presides over 450 lawyers in the Law Department) exists to defend the state in litigation; Abrams hired activist lawyers and pushed into new realms—consumer affairs, environmental law, anti-trust, and tax enforcement. Lawsuits brought by his office have resulted in more than $800 million recovered for aggrieved citizens.

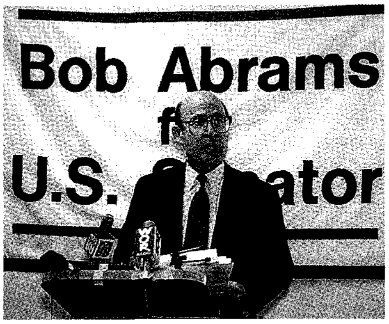
He prosecuted polluters in criminal court—winning 200 convictions—and sued the federal EPA to enforce acid rain and Clean Air Act provisions that were being ignored. "He was bold," says environmental lawyer Eric Goldstein. "He took on the Feds in a series of unglamorous actions that tightened controls."

When Reagan began dismantling the federal regulatory system, activist attorneys general around the country tried to fill the void, taking on some of the prosecutions the Feds were shedding. As president of the National Association of Attorneys General, Abrams played traffic cop to ease the jurisdictional gridlock that's inevitable when 20 or 30 states team up on a prosecution. "He set the standard for attorneys general around the country," said Senator Joseph Lieberman, a former Connecticut attorney general.

If the record is strong, why is the image weak? Part of the problem may be Abrams's unhappy clashes with Mario Cuomo.

When Cuomo moved into the governor's mansion, in 1983, he was faced with a deficit and asked all departments for budget cuts. In what would become a pattern, Abrams balked publicly, then lost the fight. "What I remember most about Bob," says an old Cuomo hand, "was that we could never get a decision out of him, and when we pushed him to the wall he would invariably fold."

Many expected him to fold when Cuomo handed him a stick of political dynamite—the apparent sexual assault of Tawana Brawley, found half-naked, dazed, and smeared with feces in a garbage bag in Wappingers Falls. Two prosecutors had walked away from the case; Al Sharpton and company were making demands and getting ready to withhold cooperation. Abrams took the case, rode it through all its ugly turns, and presented the facts to a grand jury, which decided Brawley was a liar. Abrams's standing in parts of the black community took a beating, and he worried about it. "You can't ask a politician not to be a politician during the toughest case of his life," says one investigator, "but when push came to shove, he acted like the attorney general."



THE ANESTHETIST *Abrams's argument for being the next senator boils down to "Better snooze than sleaze."*

His numbers among blacks were just rebounding last summer, when Crown Heights exploded. Some feel that politics made Abrams wait a week before visiting the neighborhood. He says he was active behind the scenes.

"WHERE WAS BOBBY?"

On a plywood podium, Rabbi Jacob Goldstein—a Lubavitcher who served as a chaplain in Israel during the Gulf War and came home in time for the riots—hands D'Amato a shriveled chunk of metal.

"Senator, I'm here to give you a present—a piece of Scud missile." Then he hands D'Amato another gift. "This is a rock I got hit with here."

D'Amato blinks. "You want me to have that rock?"

"I give it to you as a memento."

Everyone cheers—everyone except Abrams's liaison to the Lubavitcher community, who's standing on the edge of the crowd. The event is an embarrassment to Abrams, who has always been close to this community. To cheer for a Gentile—even a "righteous Gentile" who showed up during the riots—when a Jew is in the race is shocking; though D'Amato will be happy with a quarter of New York's Jewish vote, the rally proves that he is ready to invade Abrams's turf—just as an Abrams event on Long Island that same weekend shows him ready to invade D'Amato's.

But Abrams's visit to Mineola doesn't make quite as much noise.

"Al might have some troops waiting," the aide says as the campaign car approaches the site of a pro-choice gathering at State Supreme Court, in Mineola. Turning the corner, we see only parking lot. On the courthouse steps, Abrams gathers with a dozen local pols, candidates, and pro-choice activists to address three reporters—and no one else.

No crowd. No rally. Abrams rises to the occasion with no speech, muffling both his pro-choice record and D'Amato's long anti-abortion one, capping the litany with an attack on the senator's vote against fetal-tissue research: "People were crushed by the action of the president and of Al D'Amato as it related to the denial of continued scientific research with respect to that issue."

A real barn burner, befitting the event. Abrams wrapped up with a battle cry: "Let's get on to the hustings!"

This *was* the hustings—but where was the crowd? Where were the cameras?

"The event was planned a little late," says Michael Zapson, who heads the Abrams effort in Nassau. "We could have gone down to the clinics and gotten some people to make noise. I wanted Bob to attend the Irish-American Day parade in Long Beach—there were thousands of people there—but he was in a rush to get back to the city."

The Mineola event was the only thing on Abrams's public schedule that day. He had to get to the office for meetings and fund-raising calls, stuffing away dollars for the media barrage that's sure to save the day.

Because everything happens for the best. ■

Photograph by Rick Falco/Sipa.

PRIME

CHUCK PFEIFER LOOKS TIRED. HE'S 51, and tonight every one of those years seems to register in his rugged, square face—the Green Beret years in the late sixties running secret missions behind enemy lines in Cambodia, Laos, and North Vietnam, where he took a bullet and some shrapnel in his hide and nearly died of malaria; the wild years in the eighties when he roamed the New York streets at night on his Harley, drinking, drugging, and chasing women at 150 Wooster, Save the Robots, and Nell's, laughing and cursing with red-blooded pals like Oliver Stone, Norman Mailer, Julian Schnabel, and Taki.

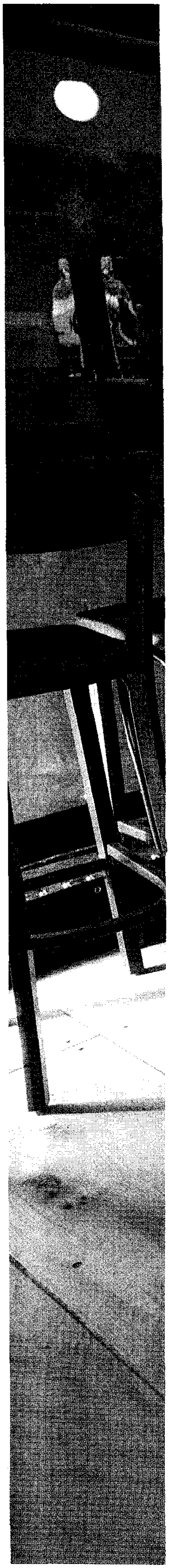
But Pfeifer hasn't ridden the Harley in months. He's wearing his black leather jacket and biker boots, but he's slowly easing his six-foot-three-inch frame into the back of a prosaic yellow cab for the ride down to one of his old SoHo haunts, Lucky Strike. His massive shoulders are hunched wearily forward as the cab stops on Grand Street.

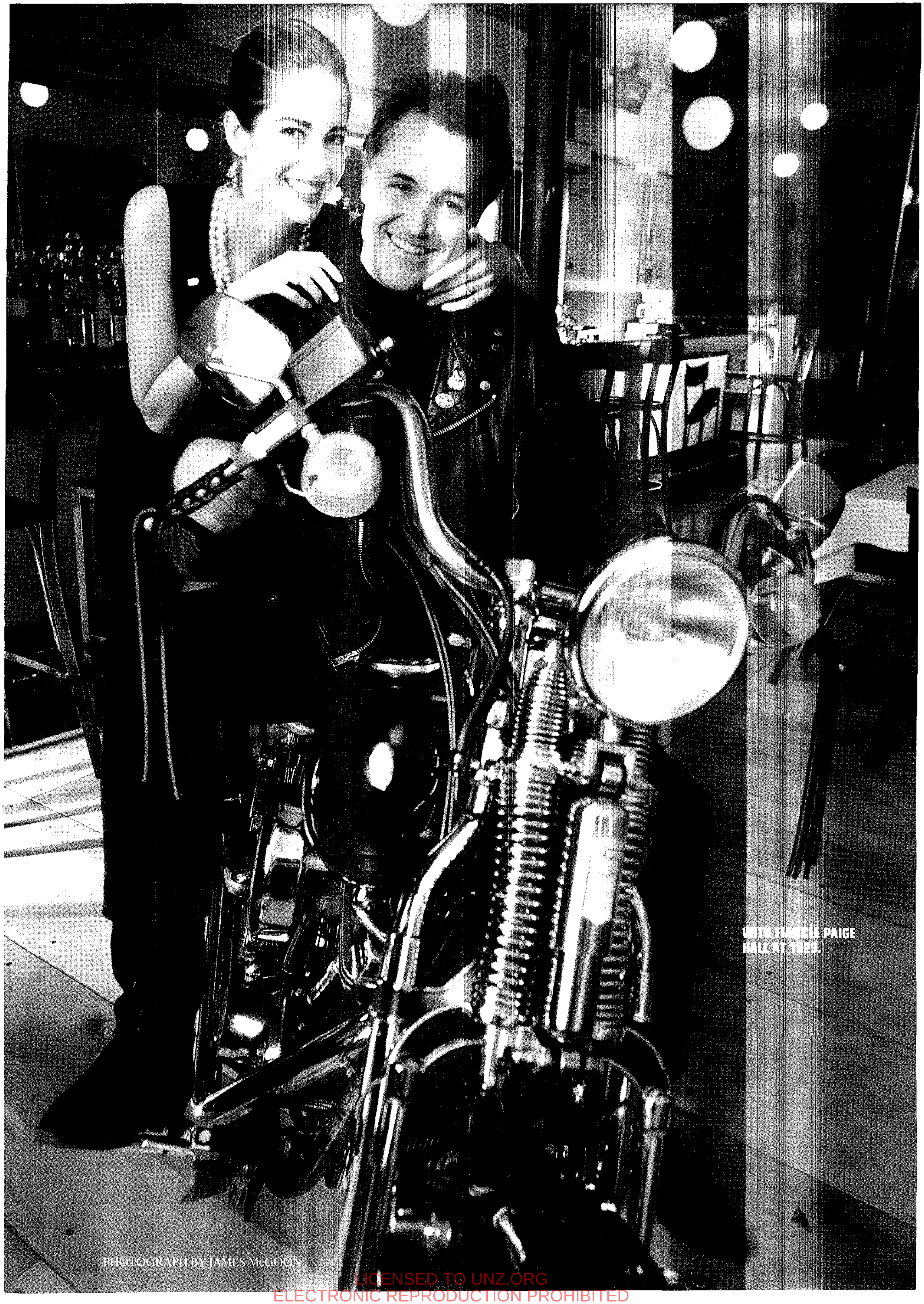
Then the Lucky Strike door opens, and Pfeifer seems to swell to the dimensions of

CHUCK

Vietnam Hero, Playboy, and Macho Man Chuck Pfeifer Opens a Restaurant

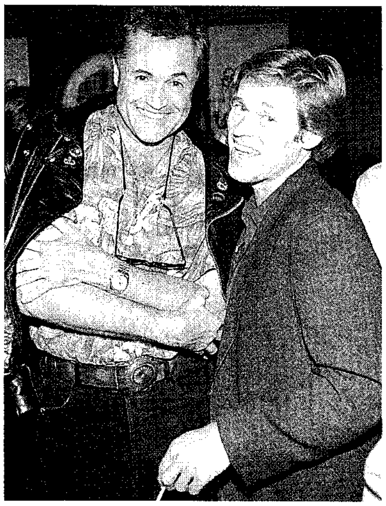
By Chris Smith

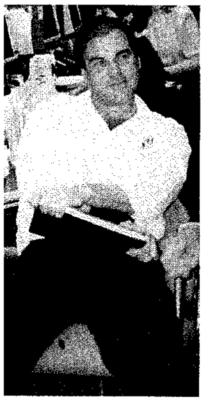




WITH FIANCEE PAIGE
HALL AT 1929.

PHOTOGRAPH BY JAMES McGOON





FOREVER YOUNG (CLOCKWISE FROM LEFT): WITH CHARLIE SHEEN, WILLEM DAFOE, OLIVER STONE, THE GREEN BERETS (1968), AND NORMAN MAILER.

a balloon in the Macy's parade. Women crane their necks to get a look as he strides to the elevated dining room. All the lines seem to have disappeared from his handsome face.

"Ayyyyy, Chuckie!"

"Chuck, how ya doin'?"

Waiting for Pfeifer at a prime corner table are three men in their early thirties, tough guys, men's men in Pfeifer's image: actors Michael Wincott (*Talk Radio, 1492*) and Tommy Sizemore (*China Beach*), and Terry Quinn, New York City fireman, co-owner of The Whiskey, and partner of Chuck Pfeifer in a new bar and restaurant called 1629.

Now cigarettes are lighted; Absolut is poured. The Church of Unreconstructed Testosterone is in session.

Pfeifer: "We're back!"

Sizemore: "We're back!"

Pfeifer: "It's the fall!"

Sizemore: "It's time to drink! Ya better stay inside!"

Quinn: "Soon as Chuck came in, they hid the tarts."

Sizemore: "First night this joint was open was the apple-tart fight, remember that?"

Quinn: "Chuck took a bite out of a tart and just threw it across the room. No reason. Just pissed off."

Pfeifer: "How 'bout that night I was in here with Willem [Dafoe]? We picked up that girl at Café, ended up dragging her out of here by her f---ing feet!"

Quinn: "Look at all the p---- in here tonight!"

Wincott: "Now, those four in the corner over there. . . . I love how this is all going on f---in' tape. Going to make me look like a complete assh---. Hey, ya know what—f--- you! F--- you and every f---in' thing you stand for!"

Pfeifer: "People say, 'Chuck, what's your place gonna be like. . . .' "

Wincott: ". . . You f---in' hypocrite! Don't for a minute think you're above this!"

Pfeifer: ". . . This is it! This is what we're gonna have! I love this attitude!"

CHUCK PFEIFER HAS PLAYED THESE full-macho-jacket scenes in bars from Da Nang to Hollywood. Now, in a bid to go from being the Zelig of nightlife to being the nineties' Toots Shor, Pfeifer has opened his bar and restaurant at 1629 Second Avenue, between 84th and 85th Streets. It's a simple place, built for around $200,000: long bar, deep booths, and "P. J. Clarke's menu with a twist," Pfeifer says—from grilled burgers ($9) to seared tuna ($19) and fruit tarts ($5).

But the early portents weren't good: Money ran short during construction, so large chunks of bare plaster wall were left exposed—"early Rauschenberg," Pfeifer says with a laugh. According to an eyewitness, days before 1629 opened, two weeks ago, Pfeifer's girlfriend, model Paige Hall, and Quinn's wife, actress Patti D'Arbanville, exchanged punches and scratches in a bloody fight over money.

None of it matters; Pfeifer is selling charisma as much as cocktails, anyway. The first week of business saw Matt Dillon swigging beer next to Jellybean Benitez; a priest from Fort Greene talking tennis with Bruce Cutler; and Tony Shafrazi, Gianni Uzielli, and Hearst executive Claeys Bahrenburg dropping in, followed by Donald and Marla. Not to mention regular incoherent appearances by Anthony Haden-Guest.

"People are drawn to Chuck," says Elaine Kaufman, an expert on the chemistry of saloons. "He's a lot of fun, a playboy in the old sense of the word. We had his fiftieth-birthday party here, and it was a really fabulous cross section of people—Schnabel, Carolina Herrera, his West Point buddies."

It was at that party, somewhere near 4 A.M., that Taki, the Greek gossip columnist, brought down the house with his affectionate analysis of his old friend: "Chuck Pfeifer is to star-f---ing what Nan Kempner is to anorexia."

"I love Chuck," Taki says now on the phone from Athens. "He's a legend in his own mind. But he can't resist celebrities. It's his great weakness. He's always bel-

Photograph top center, by Karen J. Dolan.

Oprah Winfrey Flew Chuck Pfeifer and Taki To Chicago for a Show Called 'Older Men Who Date Younger Women.'

lowing, 'I'm a friend of Oliver Stone.' And he's not a rich man, but he spends $220 million a year on club dues—he wears a Brook Club tie, shirt, underwear. He's so insecure he's endearing. Owning a bar is perfect for him."

Another longtime friend thinks Pfeifer's new job is a more desperate move. "Selling himself as a New York character is his last option—he's burned most of his bridges in advertising, and his acting career is just bit parts. This place is Chuck's last stand."

IT'S HARD TO EXPLAIN WHAT'S fascinating about Chuck," says Peter Moore, an architect who worked on 1629. "I guess it's that for so long he's operated outside the normal rules of behavior."

Growing up on Park Avenue at 71st Street, Pfeifer showed an instinct for action. "He was always the first one on our block to buy the hit record," says his younger brother, Bill Pfeifer. "He was always at some girl's house." Pfeifer's mother died of cancer when he was 14, and he frequently fought with his stepmother and his father, a taciturn, six-foot-five-inch packaging executive known as Big Chuck. Military school was deemed the cure, and Pfeifer was shipped off to Culver Academy at 17. The discipline worked—for a little while. He lasted a year at Dartmouth, "till I got kicked out for deportment problems."

But Pfeifer could play football, and Army admitted him in 1961. Four years later, his football injuries gave him the chance to resign his commission and avoid Vietnam, but Pfeifer did just the opposite—he went into the deepest, bloodiest jungle as a captain in the elite Special Forces and emerged with two Silver Stars and two Purple Hearts. Pfeifer worked with CIA-sponsored Chinese mercenaries to blow up enemy supply caches and hospitals; he also ran "bright light" missions, rescuing downed American pilots.

"He's a guy who picked the warrior's life. He didn't *happen* to be in Vietnam," says his lawyer and friend Ed Hayes. "And he's still the same way—Chuck Pfeifer would actually die for you."

"Chuck would give you the shirt off his back," says Norman Mailer. "Unless he was with a girl who liked him in the shirt—then he would suffer a divided heart. Otherwise, he's an ace."

After Vietnam, Pfeifer took acting lessons, appeared in his first movie, *Cry Uncle* ("a soft-core porno for the time," he says), and drifted into advertising. In 1971, he was engaged to *Summer of '42* actress Jennifer O'Neill. "It ended badly," Pfeifer says. "She's not playing with a full deck." The next year, he married Shelley Gile, an editor at *Vogue.*

Pfeifer spent most of the seventies working as an agent for TV-commercial directors—"one of the five or six super-reps," according to *Backstage*—producing ads for American Express, Dr. Pepper, and Don Imus. Then, in 1977, a chance meeting with an ad agency landed him a job as poster boy for Winston cigarettes.

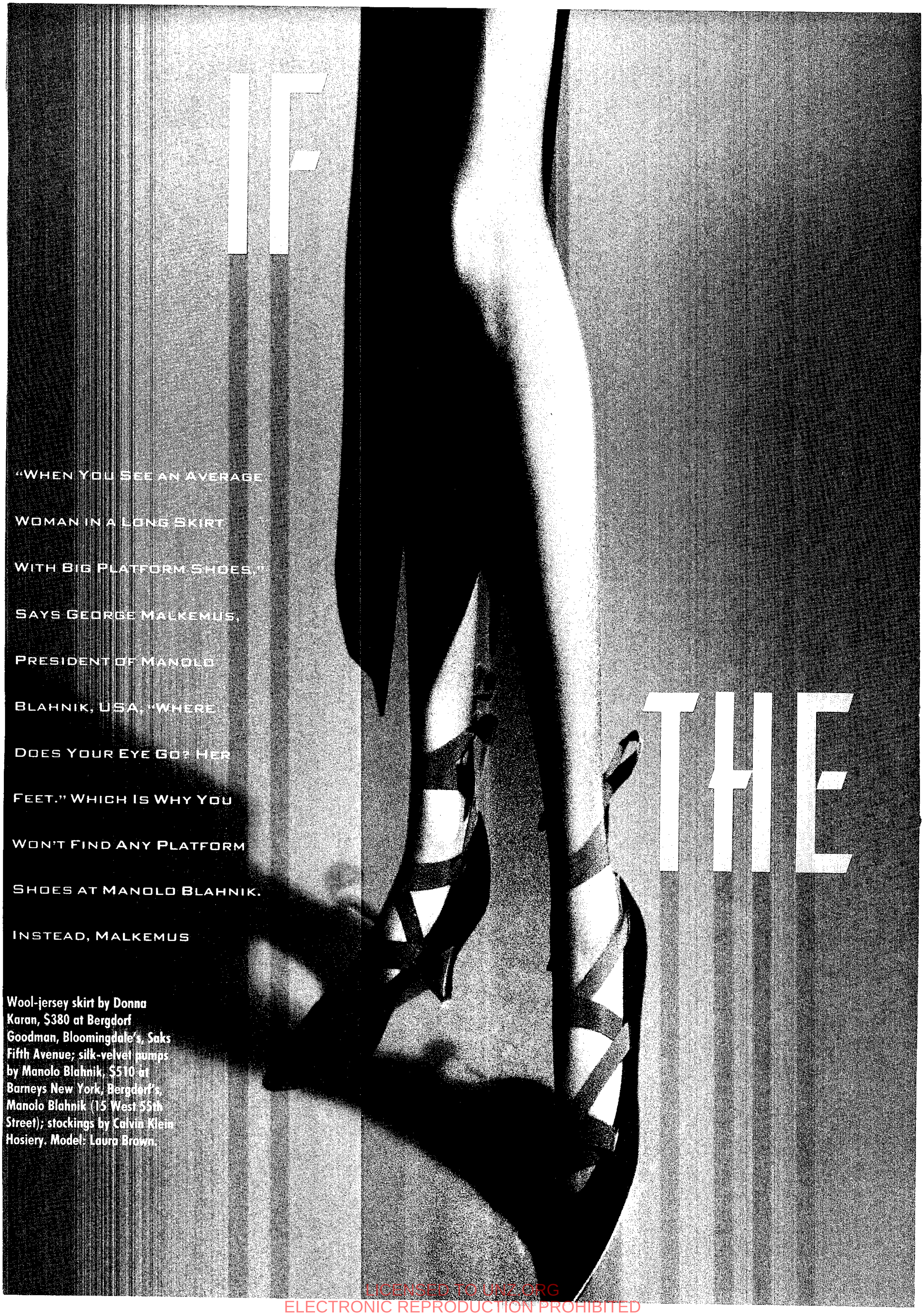
Pfeifer's marriage to Gile was, by all accounts, a stabilizing influence, but it crumbled in 1981. A year before, she'd given birth to the couple's first child, a son—and the infant, crippled by weak lungs, survived for only three hours. "Shelley was a great girl, but something changed after that," Pfeifer says quietly. "We drifted apart."

What Pfeifer considers his "first real bachelorhood" began at a newly divorced 40. He cruised around on the Harley, and he interviewed General William Westmoreland, Anjelica Huston, and Oliver Stone for *Interview*—hitting it off with Stone so well that he landed small parts in *Wall Street, Born on the Fourth of July,* and *The Doors* and became godfather to Stone's son Sean. Pfeifer became a fixture on the eighties downtown club scene, invariably accompanied by a leggy blonde model about half his age. "We'd drink vodka all night, do a hit of coke before we left, smoke a little dope, get on the motorcycle, then stop and split a tab of Ecstasy," Pfeifer says. "God, we were wild. I'm in it for longevity now—no more drugs, and I'm not drinking in my new joint. But you know, Chrissie, I don't regret a minute of it."

Pfeifer became such an authority on women that *Oprah* flew him and Taki out to Chicago for a show called "Older Men Who Date Younger Women." "It was all tongue in cheek," Pfeifer says. "I said, 'My next wife hasn't even been born yet.' "

He was only a little off: Pfeifer is engaged to 27-year-old Paige Hall, who's a shareholder in 1629. Has the last real playboy finally settled down? "I figured, Listen, I'm never going to do any better than Paige T. Hall," Pfeifer says. "She has great values and she's a terrific artist in her own right, and I like having that competition. Hey, women can do a lot more than just f---ing and frying meat." Then he laughs the laugh that's filled up Annabel's in London, the China Club in Los Angeles, and Mr. Chow in New York. And now it's filling up 1629. ▬

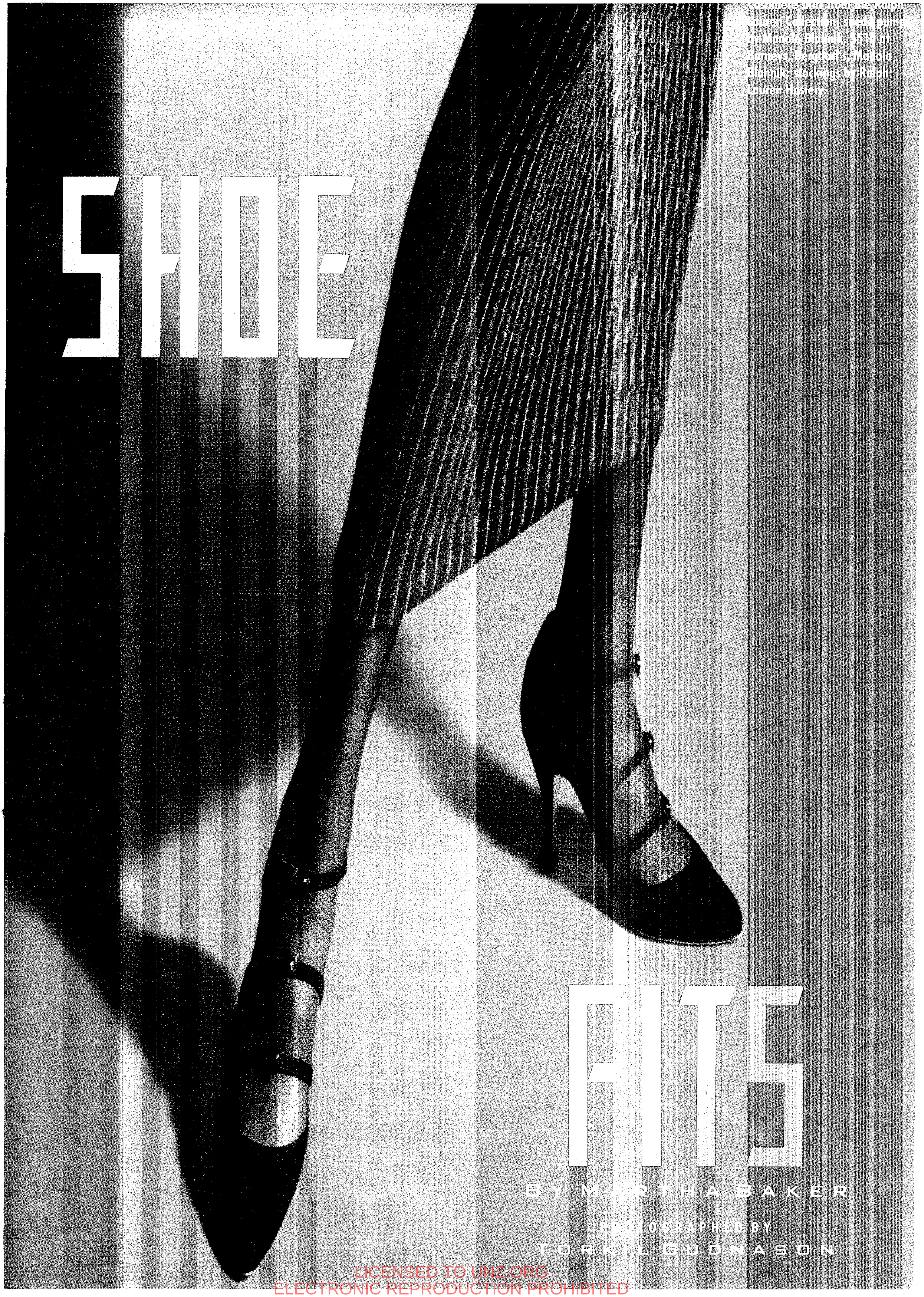
Photograph by James McGoon.



IF THE

"When You See an Average Woman in a Long Skirt With Big Platform Shoes," Says George Malkemus, President of Manolo Blahnik, USA, "Where Does Your Eye Go? Her Feet." Which Is Why You Won't Find Any Platform Shoes at Manolo Blahnik. Instead, Malkemus

Wool-jersey skirt by Donna Karan, $380 at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue; silk-velvet pumps by Manolo Blahnik, $510 at Barneys New York, Bergdorf's, Manolo Blahnik (15 West 55th Street); stockings by Calvin Klein Hosiery. Model: Laura Brown.

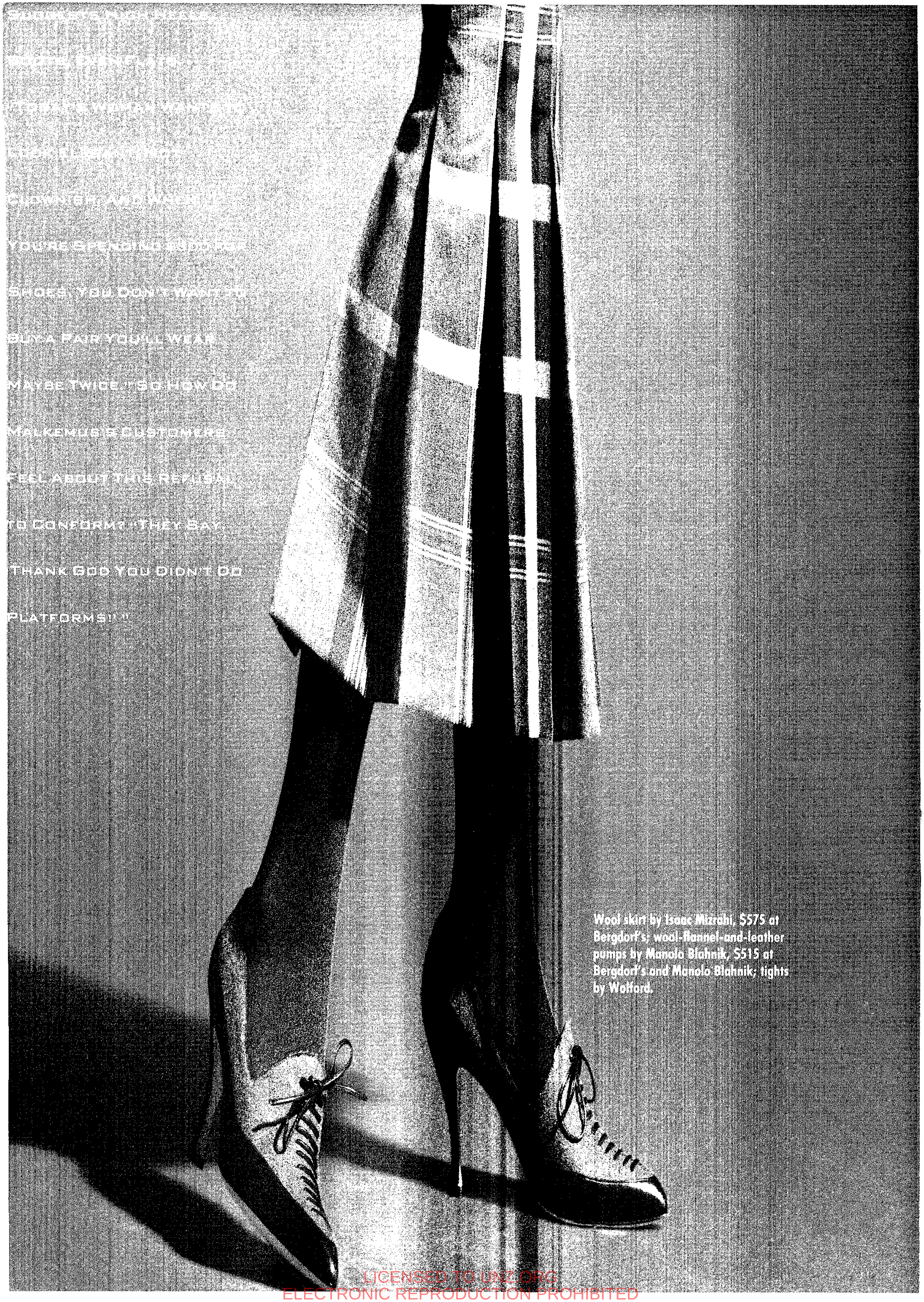


SHOE FITS

BY MARTHA BAKER

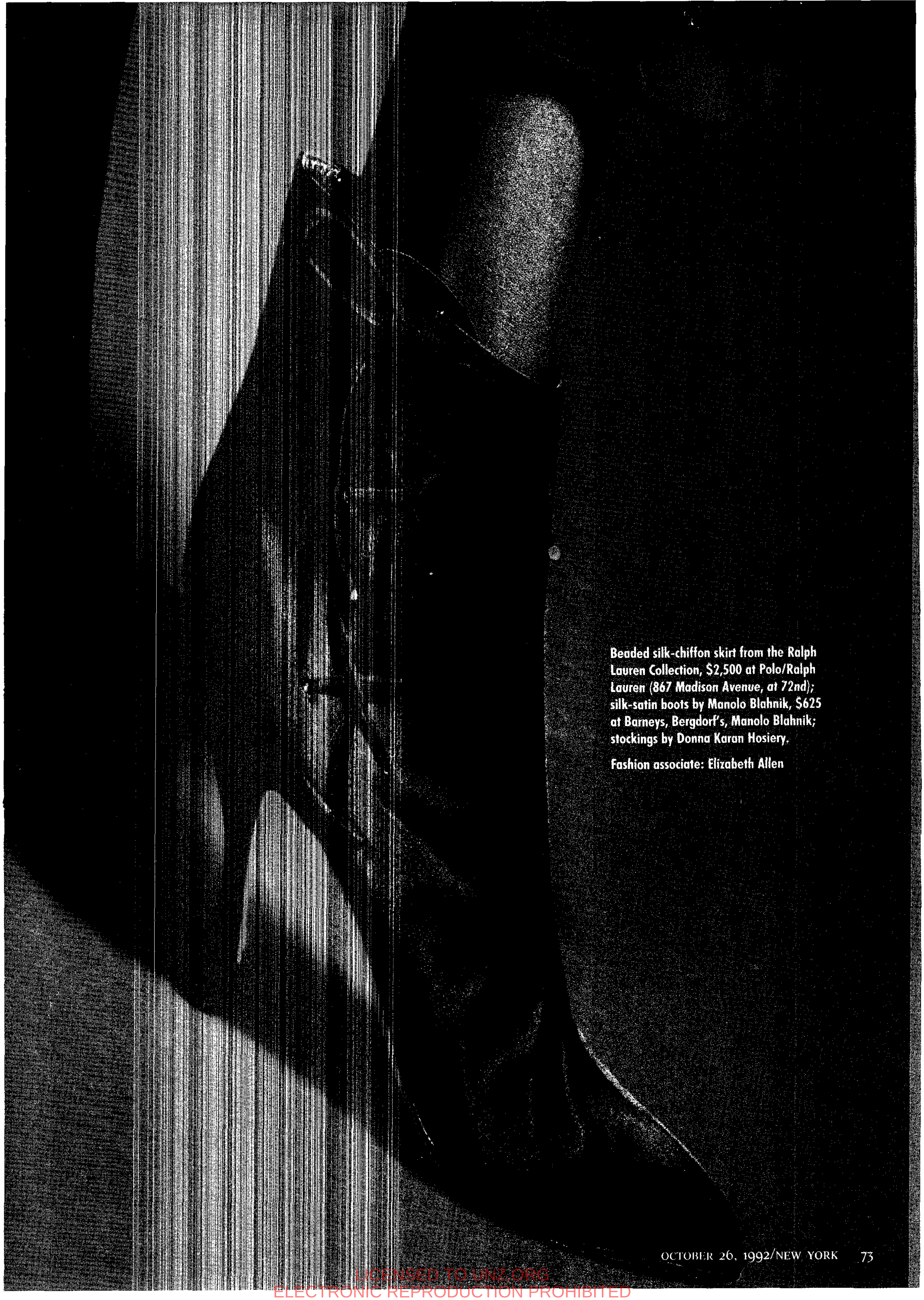
PHOTOGRAPHED BY TORKIL GUDNASON

Cashmere skirt from the Ralph Lauren Collection; suede pumps by Manolo Blahnik, $510 at Barneys, Bergdorf's, Manolo Blahnik; stockings by Ralph Lauren Hosiery.



Suggests High Heels, Boots, Even Flats. "Today's Woman Wants to Look Elegant, Not Clownish. And When You're Spending $300 for Shoes, You Don't Want to Buy a Pair You'll Wear Maybe Twice." So How Do Malkemus's Customers Feel About This Refusal to Conform? "They Say, 'Thank God You Didn't Do Platforms!'"

Wool skirt by Isaac Mizrahi, $575 at Bergdorf's; wool-flannel-and-leather pumps by Manolo Blahnik, $515 at Bergdorf's and Manolo Blahnik; tights by Wolford.



Beaded silk-chiffon skirt from the Ralph Lauren Collection, $2,500 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd); silk-satin boots by Manolo Blahnik, $625 at Barneys, Bergdorf's, Manolo Blahnik; stockings by Donna Karan Hosiery.

Fashion associate: Elizabeth Allen

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

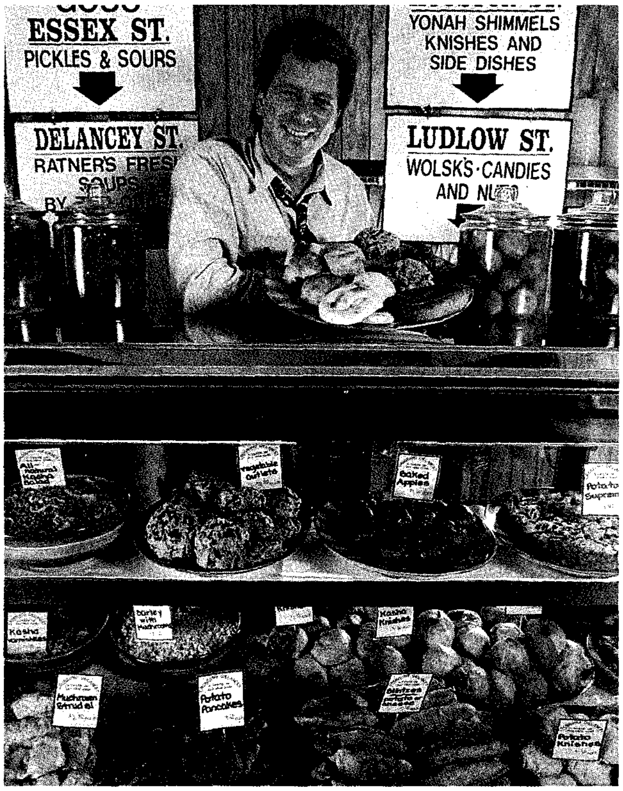
By Corky Pollan

This Must Be The Place Card

'Tis the season for elegant entertaining, and no table is properly set without place cards and their holders. At least, that's the thinking of Sheila Toma. She's built a career pairing antique belt buckles with custom-made belts, but in her search for great buckles Toma also discovered enchanting card holders. Among her winning finds, which date from the early 1900s through the 1940s, are Bakelite eggs, glass flowerpots from Czechoslovakia, hand-painted seashells, celluloid figurines, and sterling-silver spiderwebs. (From $185 for a set of twelve seashell holders to $595 for a set of eight spiderwebs.) Place cards? The Ars Antigua Collection at D. F. Sanders is one of the handsomest around ($5 for ten).

Astrid
Chuck

THE SHEILA TOMA GALLERY/*24 West 57th Street/Suite 702/757-1480*
D. F. SANDERS/*952 Madison Avenue, at 75th Street/879-6161*



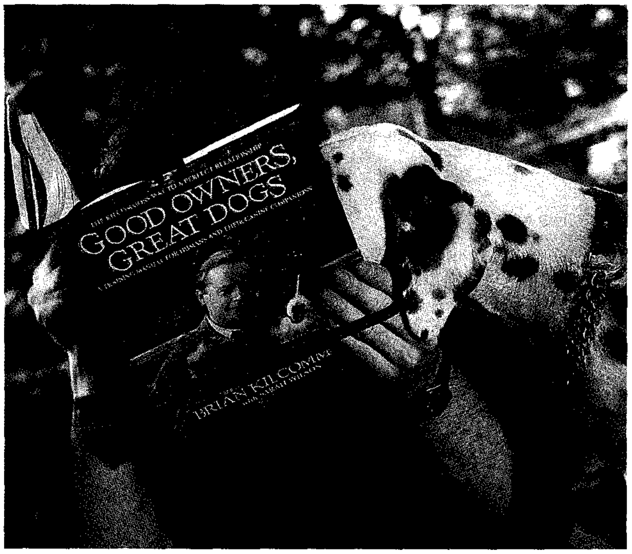
Blintz Of the City

Uptown New Yorkers are always yearning for the folksy dishes from old-time downtown delis, but is a bite of blintz worth the hike to Hester? No matter, now that Crossing Delancey has opened. This tiny deli and 25-seat restaurant owned by partners Howard Helfant and Lisa Rosen has all the homey foods from those Lower East Side places: blintzes and knishes from Yonah Schimmel; potato and cabbage soup from Ratner's; and sauerkraut from Gus's. Out of Brooklyn come stuffed cabbage prepared by a lady in Borough Park, smoked fish from Murray's, and chopped liver from Eckelman's. You can even have those giant sandwiches that were popular before nutritionists spoiled our fun. So have a combo of pastrami, sliced turkey, and chopped liver on Orwasher's bread, and chase it with the house egg cream. There's free delivery in the area. **—Barbara Costikyan**

CROSSING DELANCEY/*1367 Third Avenue, at 78th Street/734-1420*

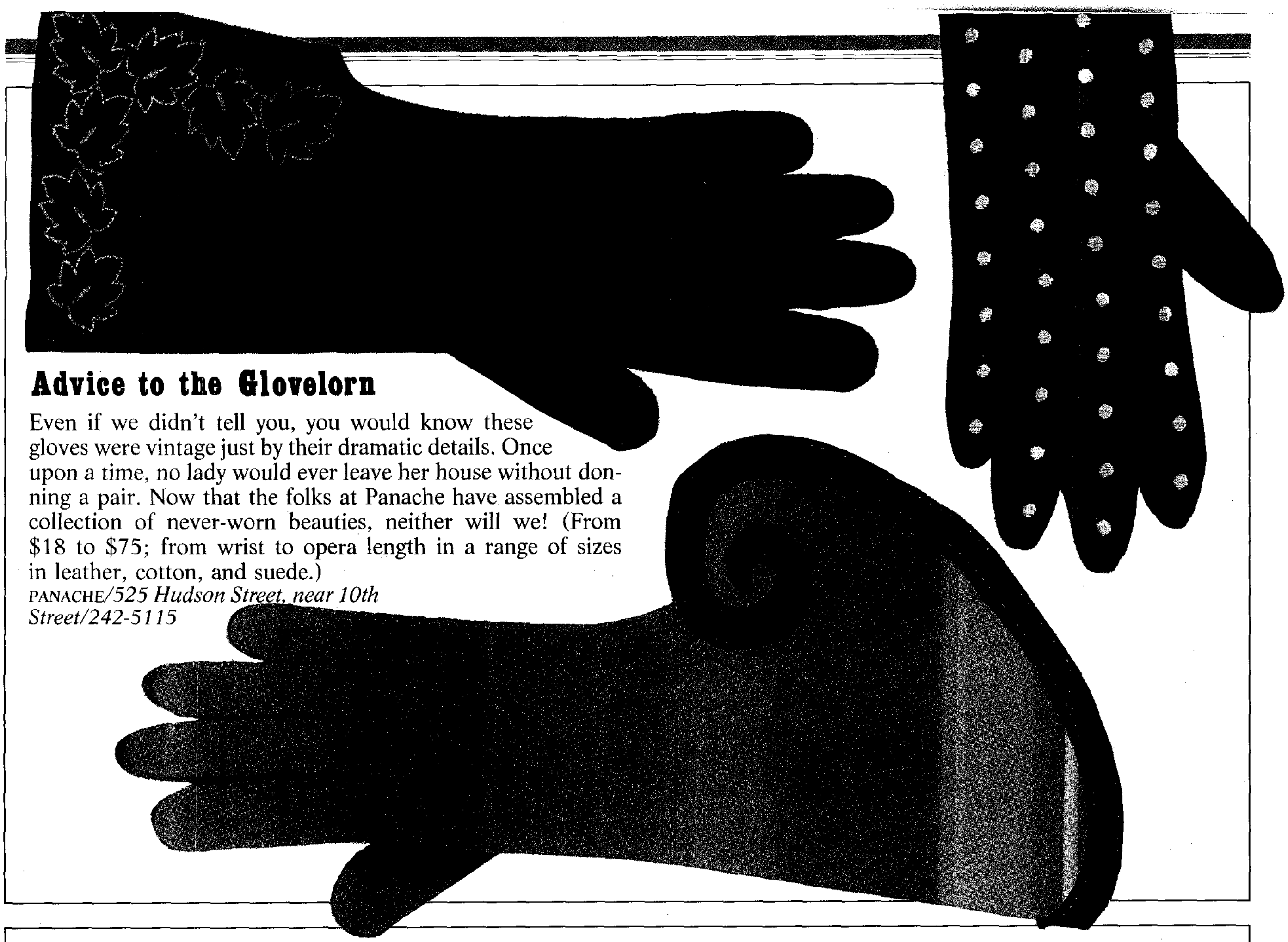
Everything You Always Wanted to Know About Rex

This is the book you'll need before you even *think* about buying a dog. Brian Kilcommons's *Good Owners, Great Dogs* covers everything: deciding what breed of dog is right for you, checking for certain traits in a pup, housebreaking, introducing leads, giving commands, and solving other canine problems. Kilcommons is one of the country's most respected dog trainers—his credentials include the ASPCA, Tufts University, and PBS. He believes that the secret to great dogs is well-trained owners. So what *Good Owners, Great Dogs* does is train *you*. The directions are easy to follow, the text is short and to the point, there are terrific photographs, and, best of all, this guide is fun to read.



GOOD OWNERS, GREAT DOGS/*Brian Kilcommons with Sarah Wilson/ $19.95/Warner Books/Doubleday Book Shop (724 Fifth Avenue, near 56th Street, 397-0550) and Madison Avenue Bookshop (833 Madison Avenue, near 69th Street, 535-6130)*

Photographs: left, Monica Stevenson; top, Ted Hardin; bottom, Tony Cenicola.



Advice to the Glovelorn

Even if we didn't tell you, you would know these gloves were vintage just by their dramatic details. Once upon a time, no lady would ever leave her house without donning a pair. Now that the folks at Panache have assembled a collection of never-worn beauties, neither will we! (From $18 to $75; from wrist to opera length in a range of sizes in leather, cotton, and suede.)
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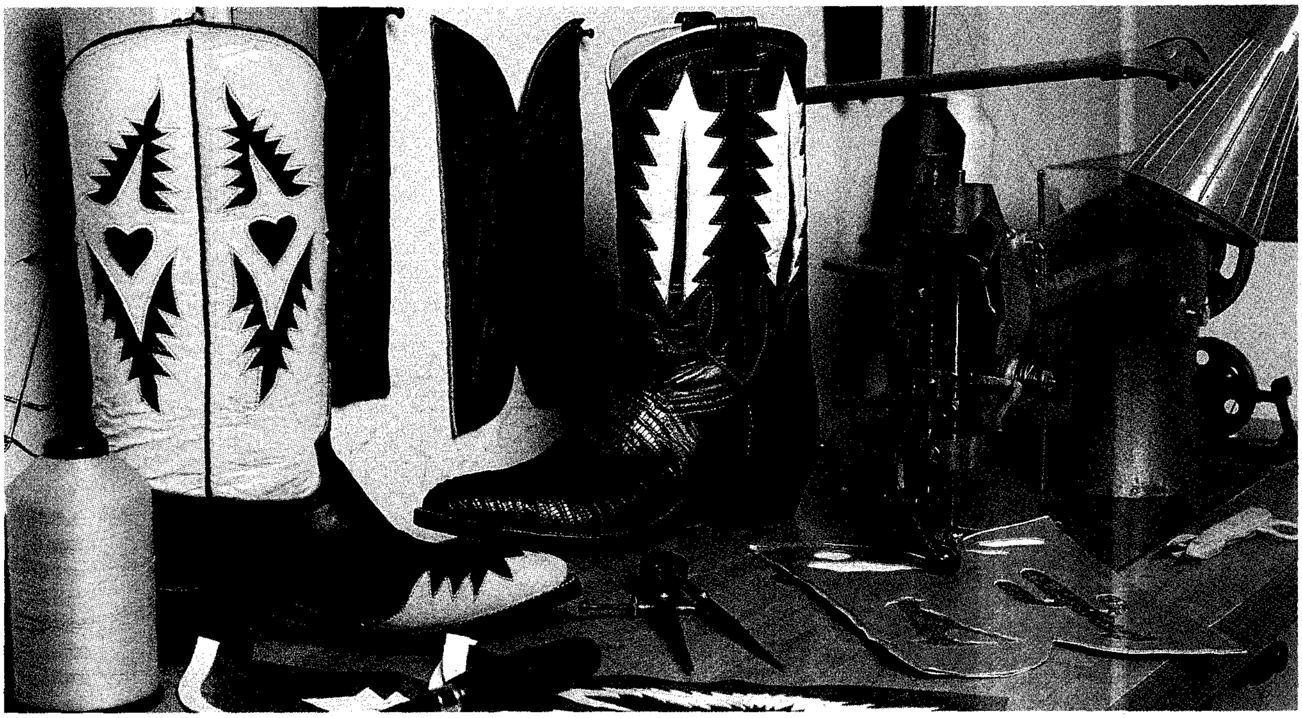


Boot Champ

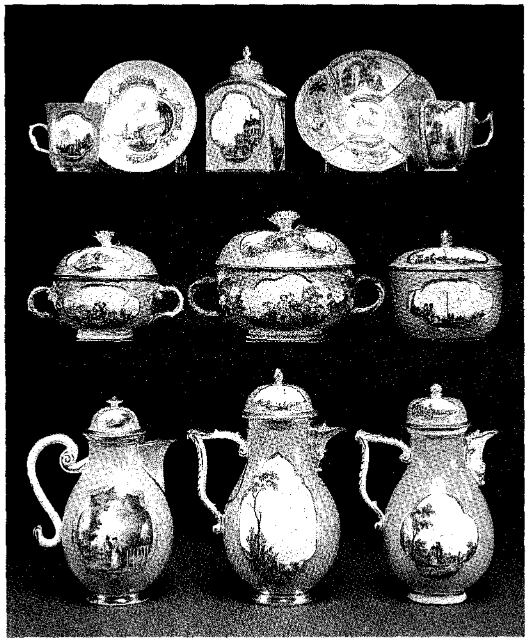
Here's proof you don't have to be a Texan to make great cowboy boots. Jim Babchak hails from Peekskill, New York, but after a visit to the Lone Star State and the purchase of a pair of custom-made boots, he became a boot-maker. Babchak apprenticed in El Paso, then returned to New York with a trove of vintage inlay plates and opened a vest-pocket-size store and workroom. He does rounded toes (the kind Texans love) or pointy ones (popular here), a range of boot heights, deep or shallow scallops, and initials, names, whatever. Both his boots and his friendly shop are treasures. (From $400 for calfskin to $3,500 for alligator.)
JIM BABCHAK BOOTMAKER/*4A Prince Street, near Elizabeth Street/941-9532*

Photographs: top, Joseph Clementi; bottom, Tria Giovan.

Best Bids/Andrew Decker

TIME WILL SELL

"...Sotheby's auction of wristwatches is big on vintage Cartier—better known for its design than for technical wizardry..."



Meissen at Sotheby's.

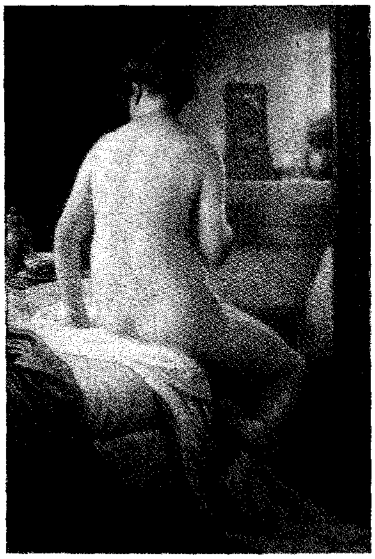
"THIS IS THE SORT OF THING THAT PUTS PEOple off porcelain," says Letitia Roberts of Sotheby's, picking up a Meissen "snowball" bowl that is festooned with small, open blossoms. "They think, Oh, my God, it looks like a poodle. Take it out and shoot it."

Despite its delicacy and tendency toward froufrou, porcelain has always been a favorite among those who appreciate strong craftsmanship. J. P. Morgan and the Mellons, who made their money in less than genteel ways, were major collectors. Still, the market "got slightly eclipsed during the eighties," says Roberts, and remains one of the lower-keyed collecting areas.

At Sotheby's October 27 auction of English and Continental ceramics, there's an impressive pair of very handsome Naples soup tureens and stands that once belonged to the duchess of Parma (lot 178, $70,000 to $80,000). The tureens, from 1790, embody just about everything that is right about eighteenth-century porcelain: classical lines, strong but never brash colors, and a vivid sense of imagination. More commonplace is a mix-and-match eighteenth-century Meissen tea set—the background is turquoise, and there's nice floral work (lot 41, $3,000 to $4,000). In 1984, sixteen pieces brought $3,300.

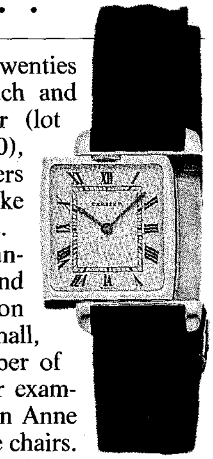
Christie's October 26 sale also mixes some very fine porcelain with more utilitarian pieces. Especially distinctive are two eighteenth-century Meissen jugs in the shape of rabbits (lots 225 and 226, $5,000 to $7,000 each). Even more charming are a pair of faience brushes (lot 157, $2,500 to $3,500) with blue-on-white figures of dancing dwarves. A set of sixteen white Sèvres dinner plates has an elaborate floral pattern (lot 171, $1,200 to $1,800), and a handsome group of fourteen Sèvres cups and twelve saucers (lot 173, $1,800 to $2,200) is beautifully decorated with blue flowers along the bottom and pansies and roses within puce medallions.

The market for wristwatches ticked fast in the late eighties, but sales are smaller and estimates are lower these days. The Sotheby's auction on October 26 is big on Cartier watches—known more for their design than for technical wizardry. A circa-1910 model in platinum and sapphire (lot 227, $50,000 to $60,000) is one of the first wristwatches Cartier made. There's also a distinctive Deco dress watch with a gold-and-onyx open face (lot 392, $6,000 to $7,000) and an 18K-gold reversible watch (lot 530, $20,000 to $25,000) with different-colored faces.



The Bather, *at Christie's.*

In its October 28 sale of clocks and wristwatches, Christie's has a gorgeous gold Art Deco purse watch (lot 55, $1,800 to $2,200) whose enamel casing has a geometric design of soft greens, reds, and navy blues. A platinum-and-yellow-gold lady's wristwatch from around 1920 (lot 64, $12,000 to $18,000) comes with the original black satin band. A twenties platinum pocket watch and chain, signed Cartier (lot 59, $6,000 to $8,000), is just three millimeters thick, an unusual stroke of technical brilliance.



Cartier at Sotheby's.

Christie's American-furniture, folk-art, and decorative-arts auction on October 24 is small, but there are a number of good items. Take, for example, the pair of Queen Anne carved-mahogany side chairs. These two beauties from Newport are in great shape and seem to still have their original gilding, which details carved shells on the knees and on the ball-and-claw feet (lot 194, $70,000 to $90,000). In 1989, at the height of the American-furniture market, the same chairs brought $93,500. At that time, however, Christie's wasn't saying that the gilding was original. Also on the block is a Federal mahogany sideboard (lot 127, $6,000 to $9,000) with elegant tapering legs and some very nice details. The top is inlaid with alternating light and dark wood and chevron banding.

Weather vanes are a strong suit at Sotheby's October 25 Americana sale, including a rare carved-and-gilded pine rooster from the late eighteenth century (lot 10, $100,000 to $150,000). While there are a number of high-end items in the auction, a Chippendale cherrywood scalloped-top candlestand with drawer (lot 460, $25,000 to $35,000) is one of the finer and more significant pieces, with an attribution to the Chapin family of Connecticut.

The William Doyle Galleries has a bit of everything in its sale covering the seventeenth and eighteenth centuries on October 28. There are several

Photographs: top, © Sotheby's (2); bottom, courtesy of Christie's.

pairs of armchairs, including two elegant Italian fauteuils from the mid–eighteenth century (lot 383, $4,000 to $6,000) and another pair of Louis XV beechwood fauteuils by Louis Cresson (lot 365, $6,000 to $9,000). Among the paintings are two nicely done still lifes by a follower of Abraham Brueghel (lots 81 and 82, $5,000 to $8,000 each).

Last spring was disastrous for nineteenth-century paintings and sculpture. Half of the lots put up for sale worldwide did not sell, and this fall, the houses have toned down their estimates. In its sale of nineteenth-century art on October 29, Sotheby's is offering Gaston de Latouche's *The Nursery* (lot 176, $100,000 to $150,000). The subject—a child on a chamberpot—is not very commercial. Still, it's a beautiful piece with a good sense of lighting and a great still life of table and bread in the lower left. Last year, Sotheby's couldn't sell the work with an estimate of $225,000 to $275,000.

The Christie's nineteenth-century-paintings-and-sculpture sale, on October 30, has an interesting work: a Victoria Dubourg Fantin-Latour watercolor (lot 3, $6,000 to $8,000). When she paints in the style of her husband, Henri, her work isn't very interesting, but this pastel-hued watercolor is quite pretty and much more modern than a lot of pieces from the period.

Christie's more standard fare includes Antony Troncet's *The Bather* (lot 24, $10,000 to $15,000), a nude of a woman sitting on the edge of her bed. Troncet is largely unknown, but this happens to be a very nice work. The strongest Orientalist piece in this sale is Leon Bonnat's *An Arab Plucking a Thorn From His Foot* (lot 26, $30,000 to $50,000). It may lack the bright Mediterranean colors and ornate patterning of Orientalist works, but it's very well painted.

Also keep in mind that there are two antiques fairs in the coming weeks. The theme is American at the Fall Antiques Show at the Pier on West 52nd Street (October 22 through October 25). The International Fine Art and Antique Dealers Show, at the Seventh Regiment Armory, on Park Avenue at 67th Street, opens on October 24 and runs through October 29.

On Halloween, Christie's is holding its first come-back sale, which includes a Carl Barks oil painting, *Menace out of the Myth* (lot 195, $75,000 to $125,000). The work features Donald Duck and his relatives and comes with some wonderful preliminary pencil drawings.

Outside the auction rooms, Art Spiegelman fans should check out "The Road to *Maus*" at the Galerie St. Etienne between November 17 and January 9. The exhibition focuses on Spiegelman's best-sellers, and most of the preparatory drawings are less than $1,000. ■

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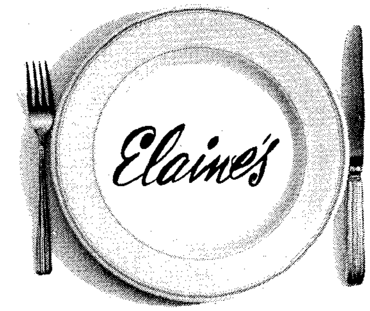

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The Insatiable Critic/Gael Greene

TWO FOR THE SHOW

"... .Rediscover *ancien* brasserie notions: pig's feet. Duck from the days before it became the Dolly Parton of the animal world. . ."

BRASSERIE DES THÉÂTRES: *Vibrant Mediterranean flavors and the feel of France.*

THE FLIRTATIONS WENT ON AND ON. WOOED and wooing, the parade of candidates vied endlessly for the hand of Ian Schrager and the restaurant space in his cleverly reborn Paramount Hotel. It's a plummy spot, all right. And look who triumphed, a trio of Prince Charmings: chef Jean Michel Diot, Max Bernard, and Philippe Lajaunie. Flush from playing Midas in their kingdom on lower Park Avenue (Park Bistro, Les Halles), they've launched the stylish **Brasserie des Théâtres.** It can't help but be an imperative detour before or after the theater from now on. Come for breakfast, lunch, dinner, or supper till 1 A.M.

Ah, yes. How French it is. From the chap shucking oysters at the welcoming bar to the nicotine tint of the walls and the long white aprons of the waiters. Feel familiar? That's because the canny and ambitious triumvirate bought all the salvage of the failed Le Zinc and stashed it somewhere in Pennsylvania before mounting it here. As for the look, the veneer of a zillion Gallic exhalations: "With us, it must never look too new," Bernard explains. "We want the feel that we've been here fifteen or twenty years."

If you love the vibrant flavors of the Mediterranean that are Diot's signature at Park Bistro, you won't be disappointed. Scattered among the brasserie classics are prizes with that Diot finesse. Luscious compotier of beef with carrots and onions, layered in delicate jelly. Half-moon ravioli filled with savory beef niçoise. Splendid rabbit terrine named for his grandmother Azeline. Hearty stuffed veal breast. Specials like the zesty braised calamari provençale in a wreath of feathery chervil, or glazed brandade of cod with prawns en garde. And everywhere, tufts of delicate greenery.

But the vision here is traditional brasserie. Relaxed and easy. Come in torn jeans or Mugler bondage or a tux and rediscover *ancien* notions: foie gras without salsa. Grilled pig's feet. Overcooked fish in buttery sauces. Plain-Jane pot-au-feu in a heady broth. Duck from the days before that bird became the Dolly Parton of the animal world, deliciously roasted. And under the handsome copper hood of the rolling cart—a splendid hodgepodge of sausages and odd parts of the pig with a rather pallid sauerkraut, a classic choucroute, just $16.50.

The menu runs all day, prices in pencil, starters $5.25 to $15, eggs, salads, and entrées $8.50 to $27. And what could be more appealing to still the stomach's unseemly growl during the theater than a quick glass of champagne and a clutch of oysters, crab, barnacles, cockles, clams, and sea urchins by the platter?

How long has it been since you dared old-fashioned saucisson chaud en brioche with a dark Périgueux sauce? This one has an enhancing swirl of cabbage. Fried parsley punctuates battered calamari, which could be crisper. But the fragrant fish soup comes with garlicky rouille, and extra cloves, just in case. Sweetbreads and artichoke heart on frisky little greens makes a fine beginning, and salade "grande ferme," a toss of chicory, bits of sausage, croutons, and cheese, could easily be supper. Two may share a rack of lamb or whole grilled sea bass perfumed with fennel.

All the wine regions of France are reflected on a sensible list, and you may want a glass of sweet muscat or Sauternes to sip as the waiter flames your crêpes suzette tableside. Wake up, Rip Van Winkle. Pear "Belle Hélène" is good, too, as are most of the tarts, although the apples have no taste at all. And the profiteroles are as chewy as spaldeens.

Never mind. This could be Broadway's first big hit of the new season.

Brasserie des Théâtres, 243 West 46th Street (719-5588). Open daily 7 a.m. to 1 a.m. A.E., D.C., M.C., V.

Chop Suey Looey's Litchi Lounge HAS ITS amusing moments. But you sort of have to be . . . in the mood. The drinks menu, with its tales of mixological intrigue, reads like a James Bond script. Veronica, muse for the Smooth As Silk cocktail. A drug cartel in Costa Rica that led to Six Ingredient Banana Blend. The memory of Suzy's scent inspiring Fragrant World Nectar. They come in 24-ounce vases and ceramic pineapples with peacock feathers and a knot of balloons, plush monkeys climbing swizzle-stick palms, a tangle of tropical juices and not enough liquor to make you high, $18 to $22 for all to share. The kid in me can't resist.

Perhaps there's just one theme too many. Jokey hooch and serious food. Astroturf and Astro topiaries. Soaring lanterns with revolving lights. And it's all red, unrelentingly red—a feverish scheme by Sam Lopata. Tomato-juice tables, lipstick walls. Even the young look tired, and so does the food. Happily, it's kinder by day, when light dilutes the blush and you can watch plastic-baggers lunching on the

Photograph by Charlie Samuels/Outline.

terrace. If you can find the place. It's not on Sixth Avenue, as listed. It's around the corner on 55th, almost across the street from City Center, not that far from the Ziegfeld and Broadway, a Zip Code where true Hong Kong cooking was, till now, nonexistent.

And is it too authentic? Is there a midtown market for three kinds of bird's-nest soup, superior shark's fin (double boiled; order in advance, $42.50 per person), and braised whole fresh abalone? Definitely for the Chinese trade. But Chop Suey Looey wants us infidels, too. There's a homey old-fashioned chop-suey dinner for four with the kind of sparerib fare most of us teethed on. And there is splendid roast pork (lean and savory), moist soy-sauce chicken from the Chinese oven, and curry-touched baby conch in a puddinglike mix baked in its shell. A master noodle-maker sculpts dumplings in the shape of bunnies and ducks, does shu mei and exquisite shrimp-and-scallop dumplings. Chopped chicken in pine-nut packages, silken lobster amazingly sweet from its "supreme broth" braising, or steamed salmon with black beans under a clever carved carrot net would please the most timid taste.

Crystal shrimp with broccoli di rape in a crisp potato nest are delicate, perfectly cooked. Shrimp wrapped in bacon on an edible sliver of sugarcane will amuse even the youngsters. White rice cooked in a casserole with cured duck and sausage is one of those fatty delicacies the Chinese treasure, and even I can't resist it. But there's no persuading cautious chums to dig into thickened leek-and-dried-scallop soup. "It's an acquired taste," one protests. The other agrees: "Maybe if I were in prison in the gulag."

Perhaps Eddie Schoenfeld had too long to think about the Chinese restaurant he would open one day. Fans of Uncle Tai's remember Eddie as the only Caucasian captain in that strangely blue-lit room (but red's not the antidote, Eddie). He went on to his own success at Vince & Eddie's and Fishin Eddie. But this is his true love. He's got a Rodin sculpting veggies in the kitchen. He shows you the spectacular pagoda towers and intricate dragons carved from carrot, turnip, and taro—"He's working on the Forbidden City now," says Eddie.

But all the scarlet-eyed rutabaga dragons can't distract from an excess of oil floating on too many dishes. He will advertise in the Chinese newspapers and serve dim sum on trays one weekend soon. And perhaps he'll get Lopata to soften the carmine glow. Or maybe he'll slip a little more rum in our Litchi Lights Out, and we'll forgive anything.

Chop Suey Looey's Litchi Lounge, 1345 Sixth Avenue (entrance on the plaza off 55th Street); 262-2020. Open daily 11:30 a.m. to midnight. A.E., M.C., V. ■

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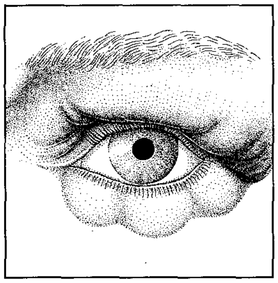
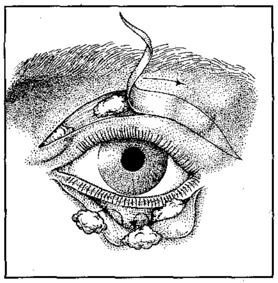
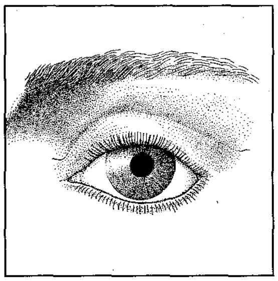

Common appearance of the eye area. The sag of the upper eyelid, loss of the eyelid fold and puffiness under the eye.


Eyelid surgery involves the firming of the eye muscle, removal of fatty tissue and excess eyelid skin. This recreates the upper eyelid fold.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Movies/David Denby

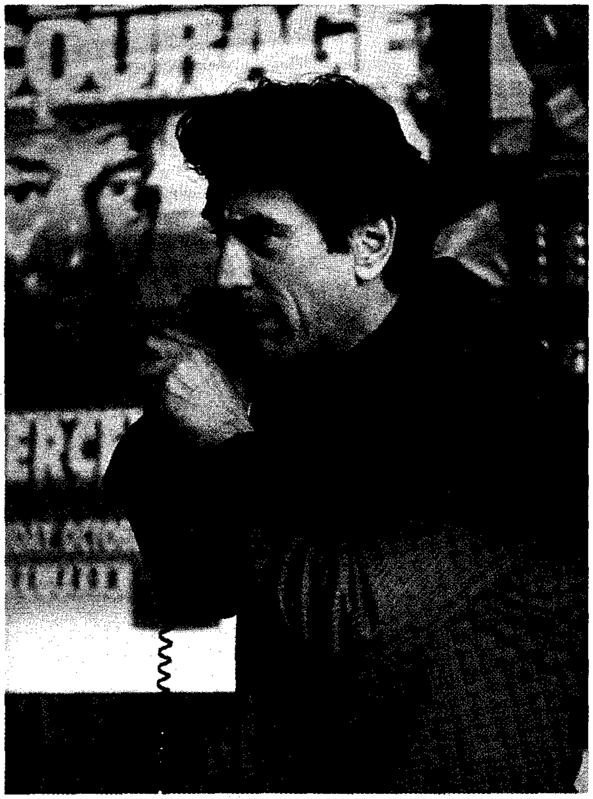
BEAUTIFUL LOSERS

"... *Night and the City* is one of the great New York movies. I was carried along as I was by few American films this year ..."

IN **Night and the City**, IRWIN WINKLER AND Richard Price's feverish love lyric to New York, there is a nun, or perhaps I should say a "nun"—a hustler in a habit—who goes about collecting alms for "the children." This operator makes the mistake of entering Boxers, a Village pub whose inhabitants know all about hustlers. The owner, Phil (Cliff Gorman), takes one look, utters an indelicate word derived from the female anatomy, and pitches the scam artist through the front door. At which point the nun collects her dignity and her alms box and moves off. A few scenes later, she can be seen just down the block, again beseeching people to give her money for the children. In other words: Go ply your trade—just don't do it in *my* shop.

No doubt Mr. Michael Medved, the eminent movie critic of PBS who makes a habit—oops, a *practice*—of counting up slighting references to God, country, and family in the media, will mark down this scene as yet another example of the vicious anti-clerical animus that is destroying American movies. It is, of course, nothing of the sort. But in any case, I would not expect Medved to understand the scene. The movie's attitudes, in fact, may be fairly incomprehensible to people outside New York. Everyone in *Night and the City* is hustling for a little piece of the action. People make deals, arrange bribes and crooked loans, and double-cross one another, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. In the New York of *Night and the City*, a fiercely competitive spirit exists side by side with an attitude of live and let live. The movie has the rough but accepting tone of other pictures written by Richard Price: We live in a fallen world; there are no "pure" people, but there are scam artists, dreamers, drunks, and even the occasional man or woman with a good heart.

Night and the City is based on a Jules Dassin B-movie from 1950 (same title), but its true spiritual antecedent, I suspect, is *Sweet Smell of Success*, the wonderfully ambivalent melodrama about the pleasures and corruptions of New York nightlife in the late fifties, starring Tony Curtis and Burt Lancaster. Price writes a stylized barroom patter that rivals Clifford Odets's succulent overstatement in that picture, and he shares some of Odets's appreciation of egotistical, power-driven types as well as his love of outsiders clawing their way in. The snapping-at-heels pace of the movie, the petty desperation, the lies, the mad rushing around the streets at night—my God, we're home! This is one of the great New York movies. The plotting may be synthetic, but *Night and the City* has so much enthusiasm for its own circumscribed setting that I was carried along by it as I was by few American movies this year.



MAN ABOUT TOWN: *De Niro as hustler Harry Fabian.*

Photograph by Louis Goldman/Twentieth Century Fox.

One of the pleasures of *Night and the City* is the sight of Robert De Niro finding his soul after a couple of bum outings. Becalmed in Winkler's *Guilty by Suspicion* and then hideously over the top in Scorsese's *Cape Fear*, De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. Harry cannot stop moving; De Niro's jiggling, dancing, arm-waving performance is frenetic. Yet there's a sweetness in him that I've never noticed before.

Harry practices law as guerrilla warfare: Find a client who has a ridiculous grievance, make a nuisance of yourself, and accept a small payment to go away. A cheapster, yet he takes clients no one else would touch; he tries to help them more than himself. Harry wants not money but perhaps a little respect at Boxers; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. Harry looks at Boom Boom and a reckless side comes out in him. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness.

The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. In her scenes with De Niro, Lange has to feel for both of them, because Harry is too guilty over the ways he might use Helen to be very demonstrative. Undeterred, Helen seizes on Harry as a way of escaping her coarse and brutal husband. She needs Harry's finagling assistance to open her own restaurant; in return, she will help him in his crazy scheme to restore neighborhood fight promotions to New York. It's New York romance: People may use each other and still love.

The shabbiness of the small-time fight scene—the ancient trainers, the ethnic kids walloping each other in a tiny gym—adds to the movie's poetry of broken dreams. Yet there's still so much bitter life here that it never becomes depressing. Harry wants to stage fights the old way, before the big-time promoters like Boom Boom took over. He makes an alliance with Boom Boom's brother, Al, another retired fighter—"the good Grossman" who never exploited the fight game—and

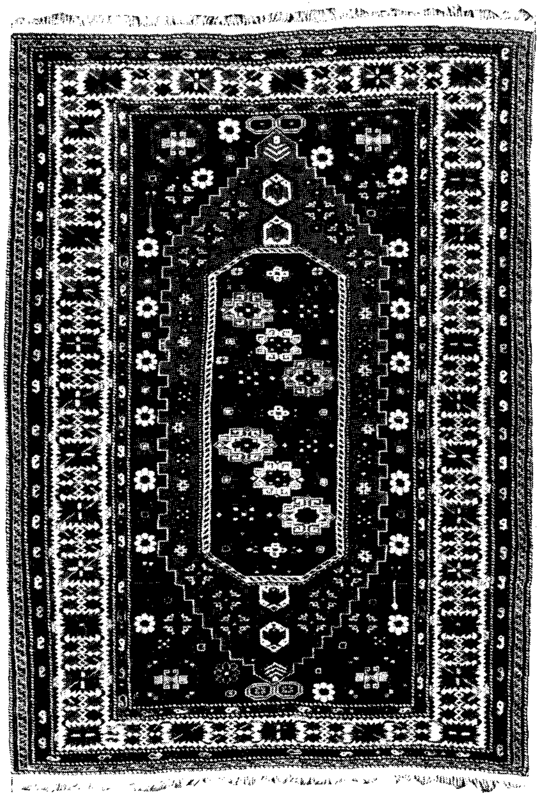
Jack Warden, with his rough, red skin and rough voice, brings a rush of feeling into the movie. He and King, whose frowning, heavy face could frighten Joe Louis, have some of the most memorable scenes of the year together.

Winkler, a longtime success as a producer, made his directorial debut last year with the high-minded but muffled *Guilty by Suspicion*. With remarkable speed, he has learned that righteousness is not the path to art. There isn't a dull moment in *Night and the City*. Winkler pursues Harry in and out of buildings and down stairs (there is a terrific tracking shot as Harry descends the steps of the criminal-court building while jabbering at a client). All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. They seem to be trying to deny what has been obvious all along—that Harry and Helen are losers, not clever and ruthless enough to make their plans come true. Perhaps they were afraid of running afoul of another New York assumption—that failure is uninstructive. I would amend this to: Mediocrity is uninstructive, but failure in the pursuit of dreams is one of the great subjects.

ROBERTO BENIGNI, THE GREAT, EBULLIENT *stupido* who has been featured in several of Jim Jarmusch's movies, is a tremendous favorite in his native Italy, and **Johnny Stecchino,** which Benigni stars in, wrote (with Vincenzo Cerami), and directed, gives the fullest exposure yet of his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. In a typical moment, he has the wounded dignity of a horse thwacked in the hindquarters—he even has a vicious backward kick, something like Chaplin's sudden stabs with his cane when no one was looking.

Benigni's is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). In *Johnny Stecchino,* he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Sublimely unaware of the plot, the blinkered Dante undergoes terrible confusion over the act of stealing bananas, which he thinks is invariably greeted in Sicily with a hail of bullets. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. Among its attractions: the beauties of Palermo and Benigni's riffs on classic scenes from *Duck Soup* and *The Godfather Part III.* ■

IT TOOK US
50 WEEKS



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Television/John Leonard

GETTING AWAY WITH MURDER

"...*Memento Mori* can't go wrong and doesn't try to. Instead of developing, the characters from *In the Deep Woods* smoke..."

LIT BRITS: *Maggie Smith (fourth from left) stars in Muriel Spark's* Memento Mori.

IF YOU'VE READ ANY OF THE LAST EIGHT OR so Muriel Spark novels, you may well wonder whether your affectionate feelings for **Memento Mori** are owing to some sort of critical acne phase you passed through and grew out of without noticing. Certainly the longer Spark has lived in Rome and been a Catholic, the more peremptory and dyspeptic, and the less forgiving, she's become, like her fellow convert Evelyn Waugh. Was it always there, even before *The Prime of Miss Jean Brodie,* this hard-to-please eye and dismissiveness, even among the colors, images, and epigrams, an impatience with characters too silly to be worthy of their fates?

Well, no. I've reread Spark's *Memento Mori* in order to prepare for the *Masterpiece Theatre* production (Sundays, October 25 and November 1; 9 to 10 P.M.; Channel 13). A quarter of a century ago, she liked her people more. They were just as neurotic but generally braver.

You'll like them, too, on television, except, of course, for Mabel Pettigrew (Maggie Smith), who's *supposed* to be dreadful. You'll probably even *love* Charmian Colston, the absentminded novelist Mrs. Pettigrew tries to poison, because Muriel Spark wants you to, and because Renee Asherson plays her to dotty perfection. With Sir Michael Hordern as Godfrey Colston, Charmian's smutty-minded husband; Stephanie Cole as Dame Lettie Colston, the imperious sister; Cyril Cusack as Percy Mannering, the moldering poet; and Maurice Denham as Guy Leet, the critic who's just published his acerbic memoirs, *Memento Mori* can't go wrong and doesn't try to.

Each of these senior citizens has received one or more anonymous telephone calls. Always, the message is the same: "Remember, you must die!" Charmian's longtime companion, Taylor (Thora Hird), pensioned off to an exceedingly bleak National Health hospital, is so worried about her former employer that she engages the services of Henry Mortimer (John Wood), a retired Scotland Yard inspector, to investigate. Along with the devious senior citizens, he will have to deal with Godfrey's son Eric (Peter Eyre), whom Godfrey hates, and Mannering's shapely niece Olive (Zoe Wanamaker, in yet another weird role), whom Godfrey pays for her peekaboo favors, not to mention Mrs. Pettigrew, hired to replace Taylor in the Colston household and very busy sneaking round the house, lying about the tea, fiddling with the accounts and the gas range, listening at keyholes, first vamping and then extorting from Godfrey. Maggie Smith shows off.

If you have to ask who's making these calls, you're probably not ready to receive them. An American TV movie would have turned *Memento Mori* into *Cocoon* with a stiff upper lip and lots more sex jokes, whereas the BBC knows perfectly well that for Muriel Spark, intelligence is more important than sex, and creativity (so many novelists, poets, and critics here) more important than intelligence, with none of these availing under the hardest eye of all—God's, of course.

In the Deep Woods (MONDAY, OCTOBER 26; 9 to 11 P.M.; NBC) is of ghoulish interest because it's the last movie Anthony Perkins made before dying of AIDS. He doesn't look well, but then he hadn't since at least the second of three *Psycho* sequels. He does look a little better than he did five years ago in *Napoleon and Josephine: A Love Story,* but everybody in that mini-series was sick from the script. We are supposed to wonder whether Perkins, as Paul Miller, a self-styled "private detective," is the murderer of a series of successful young career women ("corpse of the month," says a cop, looking down at cigarette burns and pliers marks). We are also supposed to wonder whether Joanna (Rosanna Arquette), a writer and illustrator of books for children, will be next; and we do wonder why D. W. Moffett, as her boyfriend, Frank, and Chris Rydell, as her brother Tommy, overact so much.

In Nicholas Conde's novel, there was enough character development to make the pathology at least semi-plausible. In the TV-movie version, we drop in on people in the middle of their deep-dyed craziness. Instead of developing, they smoke. (So, of course, any one of them might have left those burns.) What we end up with is something strong, even sensational, that nevertheless, through no fault of the novelist, seems gratuitous. I will say, although I probably shouldn't, that Anthony Perkins didn't do it. What he does do, throughout the fevered movie, is a lot of lurking—a red herring in a tan trench

Photograph by John Timbers.

coat, a not-so-ancient mariner, and a very sad pop icon. What a waste.

In the Line of Duty: Street War (SUNDAY, October 25; 9 to 11 P.M.; NBC) is another entry in the uneven TV-movie series devoted to law-enforcement officials who risk themselves above and beyond a saving prudence. It was originally scheduled too close for comfort after the Los Angeles riots. A strong cast of Ray Sharkey, Peter Boyle, Mario Van Peebles, and Michael Boatman plays the thin blue line of New York cops, barely holding out against what Sharkey calls "the motherless animals" with automatic weapons on the mean streets and in the (even meaner) Brooklyn housing projects. Courtney Vance and Morris Chestnut are among the animals. Brooklyn looks worse than Belfast or Beirut or occupied Berlin in 1947, but there's also a garish style about it, with heavy hits of crack and rap, as though director Dick Lowry wanted that *Road Warrior*–post-apocalypse–Armageddon ragtime feel for his material. Boatman has lost some weight since his days as the Prince of Body Bags on *China Beach.* Phil Caruso of the Patrolmen's Benevolent Association should like this one, but I'm not sure that I do.

In brief: THE OAK RIDGE BOYS AND DOLLY Parton, the Gatlin Brothers and Reba McEntire, the Statler Brothers and Arnold Schwarzenegger, Burt Reynolds and Garth Brooks, Roseanne Arnold and Johnny Cash, Emmylou Harris and Ricky Skaggs, Jay Leno and Jim Nabors, Dwight Yoakam and Chet Atkins, Ronald Reagan and Pee-wee Herman—I kid you not, they all show up in Nashville for **Hats Off to Minnie: America Honors Minnie Pearl** (Monday, October 26; 8 to 10:30 P.M.; TNN), and all say "How-dee!" and even sing some. . . . **Tall Ship: High Sea Adventure** (*ABC World of Discovery,* Sunday, October 25; 7 to 8 P.M.; ABC) is so good to look at, from Copenhagen to New York and back again, with a stop at the Faeroe Islands one way and the Azores the other for the training-student crew of 68 young men and 12 young women, that you get wet just sitting there. Twenty-seven sails! Thirteen-story masts! Bill Buckley! (Just kidding.) ■

GRAND OLE OPRY

HOW-DEE!: *Hats off to Minnie Pearl.*

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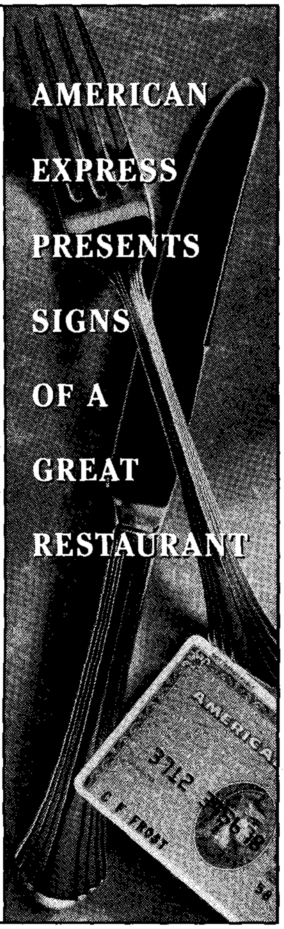

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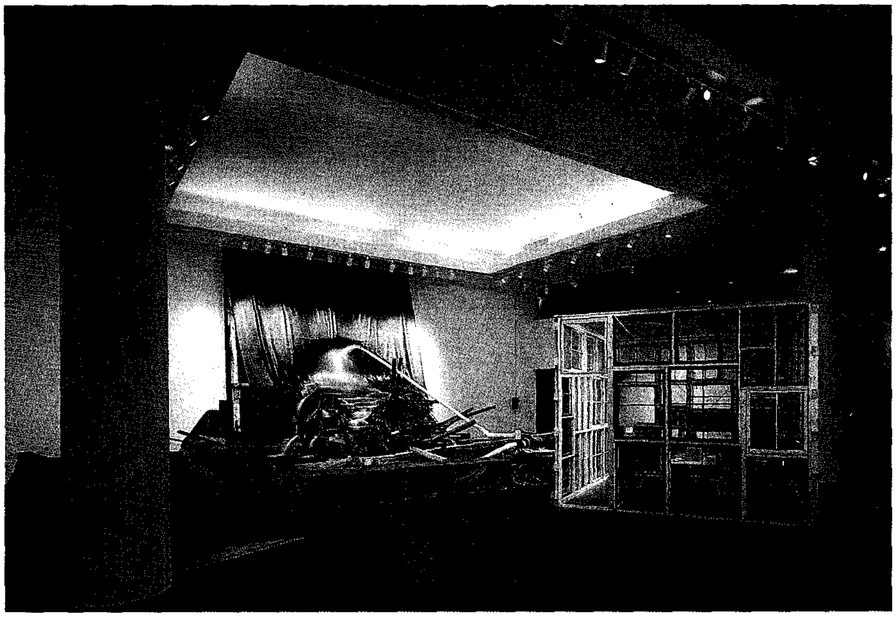
THE WASTELAND

"...The looming ecological crisis is a hard thing to make art about, though that doesn't prevent some artists from trying..."



WATER, WATER: *Meg Webster's* Running *at the Brooklyn Museum.*

IN THE BROOKLYN MUSEUM'S GRAND LOBBY, **Meg Webster** has draped a thick sheet of black butyl rubber across a pile of tossed-together timbers, creating a black pool in the base of the wreckage. A pump sucks water out of the pool and a hose aims the gushing, roaring cascade toward the lobby's rear wall. A spectacular column of water shudders against the museum and breaks into rivulets, running down the pile of debris like the urban cousin of a mountain stream. Installations in the Grand Lobby have often been dramatic, but rarely so anarchic. The "fountain" is a kind of inverse Versailles. Rather than a ceremonial column of water celebrating the order of the state, this wild stream is an assault—but directed at what?

The problem with ecological art, indeed, lies in finding the proper target. The looming ecological crisis—if it's not just a chimera of the numbers—is a hard thing to make art about, though that doesn't prevent some artists from trying. Webster's *Running* actually comes in two parts. Next to the fountain-waterfall is a room constructed of old windows and outfitted with books and computers. If you can handle a Macintosh, you can play computer games that let you plant a seed and watch it grow, fiddle with oxygen, carbon dioxide, and water, and see your plant shrivel when the mix isn't right. The books offer feel-good alternatives: organic gardening, cooking with homegrown vegetables, starting a small business. You know, the kind of choices that will save the planet . . . right?

Webster is more than two decades distant from the first generation of earth artists, and in her recent earth installations she has appropriated some of their materials and methods without retaining much of their clarity of purpose. *Running* is typical in its muddy message. Is the thundering cascade a homage to the power of nature, as the museum's brochure claims? Then why does it resemble an industrial ruin, something like the site of a derelict New Jersey power plant in the year 2100? Perhaps it's a statement about post-technological blight, in which case it makes a nice contrast to the orderliness and optimism of the computer room. These are two poles of our contemporary existence, true enough: the high-tech advances and the low-tech ecological disasters they spew out. If that's the metaphor, why did Webster stock the room with books to inspire the return to a small, sustainable, pre-mega-industrial life-style? Does she seriously think the back-to-basics movement promises salvation? To access this brave new horse-and-buggy world, I should add, you have to know computers. In my small sample of visitors, most didn't.

If Webster can't reason her way through the ecological-disaster maze, at least she's not alone. For most of us, doing something seems impossible; doing nothing seems inexcusable. Want to pitch in? Here's a planet-saver I recently saw: Send $12 for six ounces of chocolates made from nuts harvested from the rain forest. When the box is empty, throw it into the trash, so it can be added to the mountain of garbage at Fresh Kills. Thus the cycle, in which every solution presents another problem.

In Queens, another set of alternatives is offered in **"Fragile Ecologies: Contemporary Artists' Interpretations and Solutions,"** an exhibition inaugurating the first stage in the Queens Museum of Art's three-year, two-phase, $13.5-million city-funded restoration. Installed in graceful, sunlit new spaces facing the park and the Unisphere, "Fragile Ecologies" depicts artists' attempts to deal with the global crisis mood. Nearly all the work is in the form of proposals, most of them either unrealizable or being done somewhere else, hence the odd sense that the exhibition is not really happening here. There is also a mildly irritating air of condescension, as though we are expected to believe that stirring phrases are something more than cheerleading.

Artists, however, are conscientious about stewardship of the planet, even if their means are modest. Some have been addressing these issues for a long time. Alan Sonfist, who began his wilderness reconstructions in the sixties, is the mover behind *Time Landscape: Greenwich Village, New York,* at La Guardia Place above Houston Street, a former tenement site returned to the vegetative condition of Manhattan before the Indians sold it. Helen Mayer Harrison and Newton Harrison have spent two decades devising Socratic dialogues around survival within ecosystems. Mierle Ukeles, first and only artist in residence at the New York Sanitation Department, decided in the early seventies that maintenance issues were close to the heart of feminist politics. Ukeles, incidentally, may be given the chance to turn Fresh Kills into an art park when it closes in a decade.

When artists are asked to "save" damaged sites, they become the mopping-up

Photograph by Patricia Layman Bazelon, courtesy of the Brooklyn Museum.

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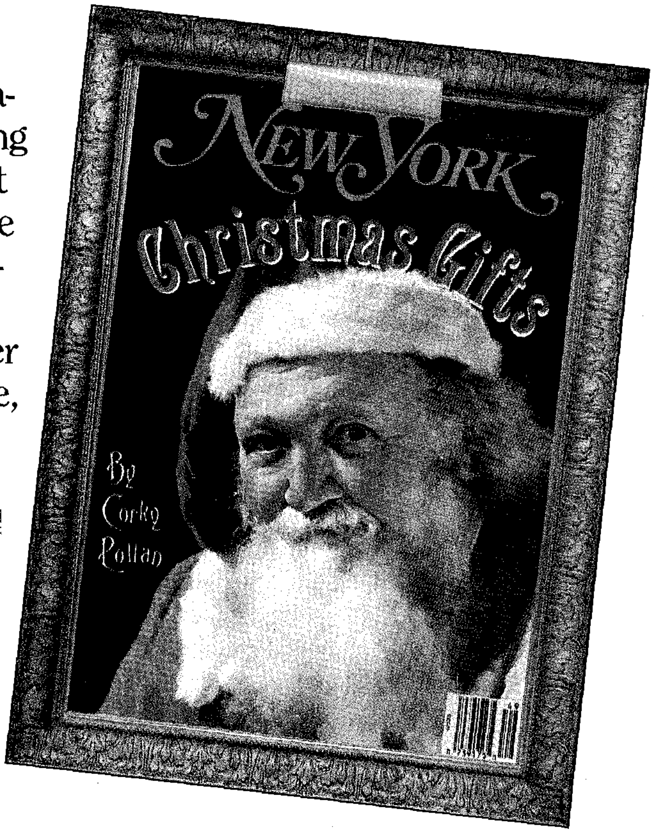

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ELECTRONIC REPRODUCTION PROHIBITED

squad, covering our collective sins. Reclamation requires them to approximate the skills of a landscape designer and a political negotiator. Patricia Johanson restored the vegetation in the fertilizer-clouded Leonhardt Lagoon in Dallas, adding walkways over the water. Nancy Holt, who traveled with Robert Smithson during the sixties, when some of the first earth monuments were made, has decided to treat waste systems and drains as aesthetic objects. The project occupying her now is the transformation of a vast earth mound and former dump site in the Meadowlands into a park lighted by perpetual torches fed by the methane generated from the buried trash.

Can poeticizing the problem point to solutions, even if the results are minuscule? Betty Beaumont collected fly ash from utility plants (three boxcars of ash are generated from every ten boxcars of coal burned) and devised a way—through expensive trial and error—to convert it into bricks, which were deposited off Fire Island to form a reef for fish. But ecological artists are often servants, if not slaves, of science. Mel Chin's *Revival Field* is based on recent experiments using plants to clean heavy metals such as lead and cadmium out of polluted soils. As far as I can tell, he merely duplicates the scientific studies, but to what end? Surely the real science is more compelling. Is this a shaman's art, as the catalogue suggests? Or is it a reminder that shamans are generally less effective than a good dose of penicillin? (Brooklyn: 200 Eastern Parkway; through January 3, 1993. Queens: Flushing Meadow Park; through January 10, 1993.)

Meyer Vaisman's SHOW AT CASTELLI WAS the exhibition that asked, "Who is this turkey?" Mounting Ben Franklin's favorite bird on pedestals and wrapping it in costumes, Vaisman set new standards for fowl sculpture. A turkey that resembled an ostrich put its head in the sand (a hay bale, actually). Another wore a Scrooge-like cap of rubber looking very much like a condom. A third hid under a Marie Antoinette wig. A fourth had on a parrot-feather cloak (like Montezuma) and dangled from a hangman's rope. A turkey in a mantilla was perhaps a homage to Queen Isabella, without whom there would be no main course.

Ever seen a "turkey dressing"? Or a case of "stuffed turkeys"? Vaisman has, and he means to give you a beak experience. I think he also means to send up Cindy Sherman: If she can turn costuming into art, why not turkey dress-up? Surely this show is no more featherweight. Like one of Sherman's photo sessions, and like the NYNEX ads, Vaisman's pursuit of the ridiculous relies on the proper puns. If you missed your chance, you should offer thanksgiving. (420 West Broadway, near Spring Street; closed.) ■

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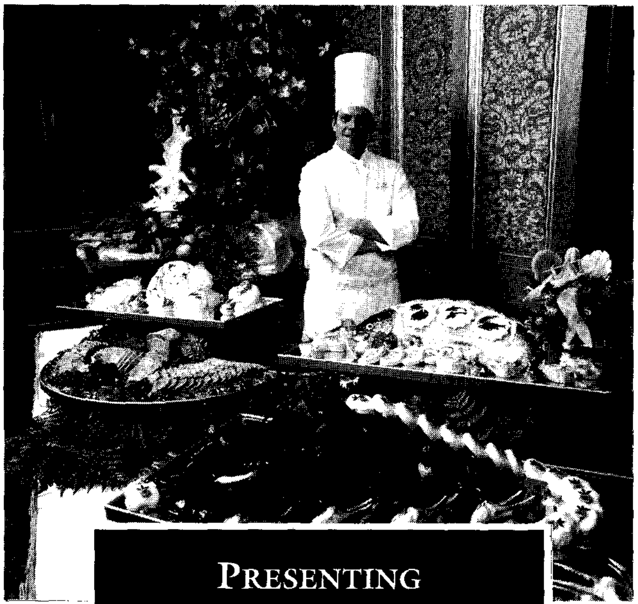

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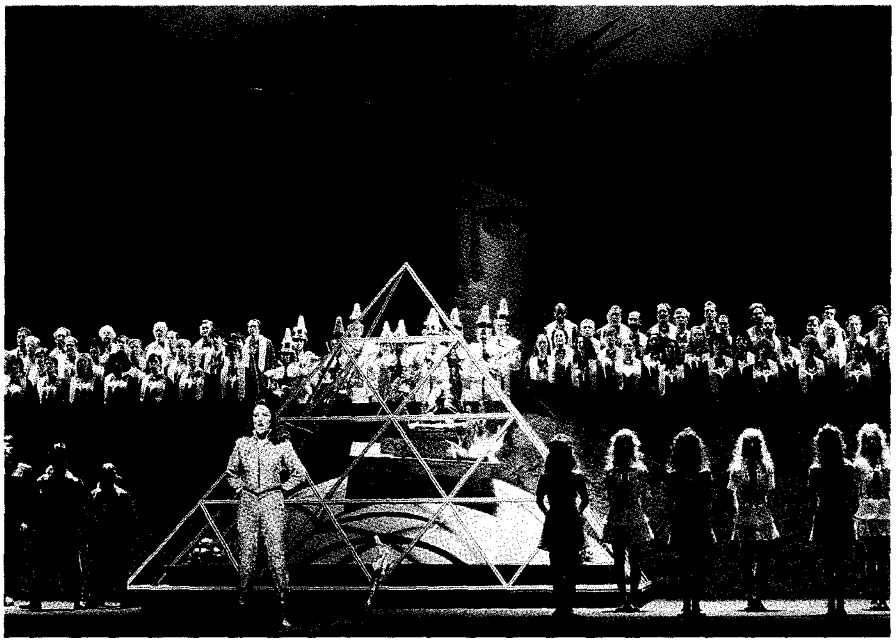
STAR DREK

"...Soft drinks tumble from a cosmic Coke machine—there's never a dull moment in Philip Glass's *Voyage*, at least for the eye..."

FOR THOSE WHO FEARED THAT PHILIP GLASS and the Metropolitan Opera might prove incompatible, the world-premiere production of **The Voyage** will be reassuring. The master of minimalism and our principal purveyor of grand-opera maximalism turn out to have more in common than one might think.

Commissioned by the Met to commemorate the 500th anniversary of Christopher Columbus's arrival in the New World, Glass's latest creation may sound characteristically minimal, but the visual aspects eagerly invite lavish treatment. And the Met has obliged. Even this exacting composer, who by now has seen his operas handsomely produced the world over, must have been pleased by the company's unparalleled facilities, which provide him with all the extravagant stage effects and mechanical marvels he requires. As an operatic reformer, Glass has been hailed as today's equivalent of Wagner and Gluck, but seeing his work at the Met puts that questionable claim into perspective. Produced with such splendor and in a house where the weight of tradition is heavy, *The Voyage* suggests that Glass has far more in common with Giacomo Meyerbeer, whose cleverly packaged but hollow historical spectacles dominated European opera stages for a time in the nineteenth century.

The story idea for *The Voyage* originated with Glass, who asked David Henry Hwang to write the libretto. Like many of the composer's other music-theater pieces, his new opera is best described as a pageant of abstractions and moods rather than a plotted drama in which action is propelled by music. A prologue sets the tone: a celebration of exploration and discovery personified by a scientist, his body confined to a wheelchair but his mind and imagination floating in the cosmos. Act I takes place on a spaceship that hurtles out of control and crashes to Earth; the crew survives, and each member chooses to enter one of earthly society's exploratory callings. Act II presents a vision of Columbus en route to the New World: his doubts, fears, love for Queen Isabella, and rapturous first sight of land. Act III takes place in the year 2092, and the focus is on a united-nations gathering as it prepares a space launch to inspect a newly discovered planet. The epilogue brings back Columbus, now making his final journey on his deathbed, which rises to the stars.



2092, A SPACE ODYSSEY: *Act III of* The Voyage.

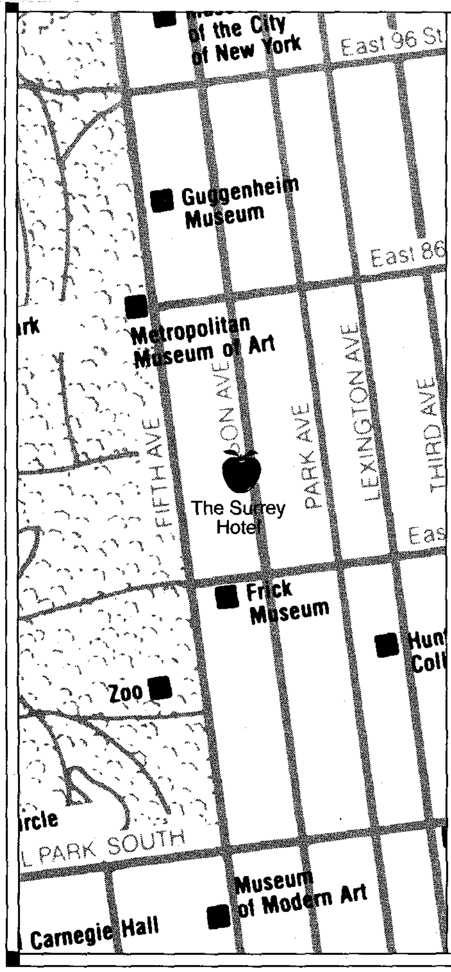
Given a generous budget, few designers would not gleefully lay hands on a scenario with such display potential, and Robert Israel has responded enthusiastically. A room assembles and flies apart, singers and heavenly bodies float over the stage, Isabella's elaborate court dissolves into a ship at sea, a rocket soars from the head of Miss Liberty, soft drinks tumble from a cosmic Coke machine—there's never a dull moment, at least for the eye. No doubt other suggestions came from David Pountney, whose crisp direction faithfully serves the piece and helps clarify several more obscure Glass-Hwang fancies. Dance also plays a prominent part. The Act I finale invites native earthlings to indulge in a wild boogie devised by Quinny Sacks, whose eclectic choreography spans the centuries but seems inspired mainly by Busby Berkeley.

The premiere performance of *The Voyage* was broadcast, and I wonder what radio listeners, unable to see all this, made of the bare music. Bruce Ferden, who conducted the opera, has spoken of Glass's new harmonic adventurousness and use of pronounced dissonance. I suppose he is right, if such "innovations" are measured within the narrow context of the composer's style: the locomotive rhythms, wispy melodies, arpeggiated chords, primitive syncopations, and his other familiar mannerisms, all present here in abundance. But to my ears, as Glass loosens minimalistic disciplines and adopts more conventional procedures, his music sounds only increasingly fatigued and commonplace. *The Voyage* continues the process, a score of stupefying banality.

Beyond that, Glass writes clumsily for the voice. The opera's characters have virtually nothing of interest to sing, while the awkward prosody and gummy orchestrations ensure that scarcely a word will be understood. It's small wonder that the performances of Timothy Noble (Columbus), Tatiana Troyanos (Isabella), Patricia Schuman (Commander), and Douglas Perry (Scientist/First Mate) hardly register at all. Mostly the singers seem like additional bits of scenic decoration, inanimate objects to be manipulated by a pretentious, passionless, repellent piece of musical machinery.

Seeing *The Voyage* so expensively produced at the Met, though, did suggest an interesting paradox. Glass has traveled far since his cabdriving days, and he has definitely arrived. But, unlike Columbus, he has journeyed in the opposite direction: from

Photograph by Beatriz Schiller.



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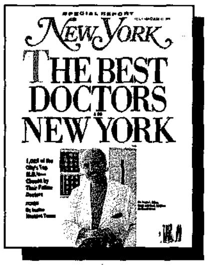
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the adventurous new world of downtown experimentation to the comfortable old world of Met Opera conformity. Even the composer's most ardent early supporters might admit that this particular voyage has been characterized mainly by diminishing musical innovation and creative vigor.

LIKE SO MANY DURABLE OPERAS IN THE standard repertory, Marc Blitzstein's **Regina** takes a theatrically effective but now dated play—Lillian Hellman's *The Little Foxes*—and redefines the characters, conflicts, and central ideas with music that consistently elevates the material. The New York City Opera's fine new production is a welcome reminder of how magically a born opera composer can make this transformation work.

Blitzstein was attracted by the social conscience of Hellman's drama as much as by the flamboyant personalities of its two battling families, a struggle between the ruthless money-hungry locusts "who eat the earth" and the victims "who stand around and watch them eat it." *The Little Foxes* is a talky play, and it's amazing how unerringly Blitzstein finds all the spots where music can expand and illuminate the moment: Regina's cynical hymn in praise of "things," wickedly disguised as a sentimental operetta waltz song; the ingeniously written "rain" quartet, a touching interlude for the nicer members of the Giddens and Hubbard clans; Birdie's gradually unfolding memory aria, which triggers her pathetic confession of alcoholism; and a wealth of other set pieces seamlessly woven from a variety of popular styles. The opera sounds even fuller and richer in a new recording on the London label (433 812), which restores much music cut before its 1949 Broadway opening. John Mauceri prepared that edition and conducts it—an indispensable purchase for anyone who admires *Regina*, even if the performance were not so good.

The City Opera sticks with the reduced version it has always used—a pity—but the new production is handsomely made. James Leonard Joy has designed an attractive turn-of-the-century Alabama parlor, Rosalind Elias directs the cast with the sure hand of a singer who has performed the title role herself, and Laurie Anne Hunter conducts with audible affection for the score. A soprano who excels in portraying sympathetically vulnerable operatic heroines, Leigh Munro is challenged by Regina and delivers a sharply etched, elegantly sung characterization. As Regina's daughter, Elizabeth Futral projects Alexandra's sweetness as well as her strength, and Sheryl Woods's poignant Birdie must have stolen more than a few hearts. The whole cast, in fact, coheres beautifully, a strong ensemble performance reconfirming that the American opera repertory contains few finer works than *Regina*. ■

Theater/John Simon

GRAY, AND GRAYER YET

“. . .*The Holy Terror* is the kind of terrible play that only a very successful author could get produced—and more than once. . .”

AN UNHOLY ERROR: *Daniel Gerroll (foreground) and the cast of* The Holy Terror.

SIMON GRAY HAS WRITTEN AT LEAST FOUR first-rate plays, so, whether or not we can forget, we shall try to forgive him **The Holy Terror.** This is the kind of terrible play that only a very successful author could get produced—and more than once. In an earlier version—as *Melon,* starring Alan Bates—it flopped also in London. By the time you read this, this unholy error will be gone, and have finally proved itself, I hope, reincarnation-proof.

In the first version, Mark Melon, a clever but unprincipled publisher, was unraveling and monologizing at his psychiatrist. This makes more sense than his having a nervous breakdown while lecturing the members of the Cheltenham Women's Institute about his life, career, and nervous breakdown. There would appear to be some factual basis to this; a note informs us that the play was instigated by Stuart Sutherland's work *Breakdown,* which, as a Sutherland fan, I regret not having read.

Melon is ruthlessly unscrupulous with everyone: the good old publisher whose failing business he takes over; his staff, especially the young female secretary whom he feels entitled to "bop" whenever he pleases; his writers, particularly the women, who must put out or perish; and his family—a lovely, patient wife who must endure his unfounded jealousy (clearly a case of projection), and his academically failing son, who keeps stuffing his face, perhaps to overcompensate for paternal neglect. The young man's real failure, however, arouses Melon less than his wife's nonexistent affair, which he imagines to be with a close but as yet unidentified family friend, the double grievance allowing him to put the luckless woman through even more torturous grillings.

Just why Melon would spill all this to the Cheltenham ladies—the format of the play is a lecture during which some of the narrated events get acted out—is perhaps clinically documentable, but dramatically unsound. Melon has a set of cards with notes to himself on them; why he would read these notes out loud to the audience, even if he is falling apart, is hard for a spectator who is not a professional therapist to fathom. And from that, it presumably follows that he should strip to his briefs, get down on all fours, and run about barking furiously, as if he were not in Cheltenham or (as he keeps misspeaking himself) in Chichester, but at the Baskervilles'.

Whatever the case history dramatized here may be, it must fill a dossier better than it does a stage. The weaving in and out of acted scenes from a basic monologue has the disadvantage of forcing us to look at a bare stage with the same two chairs throughout, allowing us no distraction, alas, from the play itself. Acting as his own director, Gray tries overlaps and foreshadowings—everything short of having Melon run up and down the aisles and buttonhole the spectators—but still the acted-out scenes, occupying the same space as the monologue, remain almost equally static.

Part of the trouble may be that *The Holy Terror* recaps Gray's earlier and much better *Butley.* There, too, the protagonist goes slowly to pieces, only there he is an academic rather than a publisher, bisexual rather than heterosexual, mostly seated rather than mostly on his feet. But there, too, a gallery of spouse, lover, colleagues, and students (instead of writers) impinges on him as he gets more and more frenetic and odious. It may just be that all nervous breakdowns, like happy families, are alike. What makes it even harder on us is that neither of Gray's disintegrating protagonists, not even the wittier Butley, is the least bit sympathetic. Clever, yes; but as clever people (authors included) tend to forget, cleverness works better as a means than as an end in itself.

Daniel Gerroll performs Melon—a part that in its demands on stamina is up there with Hamlet and the decathlon—with flawless heroism, and he manages to make the character no more unpalatable than is absolutely unavoidable. As his wife, Kristin Griffith remains one of our loveliest and sexiest actresses, which helps a lot, but not quite enough. And having accent trouble, like most of the others, she, at least, is smart enough not even to try very hard to sound British. Kristine Nielsen and Lily Knight, as, respectively, a happy pornographer and a hapless secretary, are tolerable; Anthony Fusco plays his four parts like someone who would be better off with two—his Scottish accent, for instance, is much better than his English ones.

Michael McGuire has difficulties with both the pathos and the humor of the old gentleman-publisher, and the inept Noël Derecki makes the son rather less appealing than a pair of unmatched socks. Even

Photograph by Joan Marcus.

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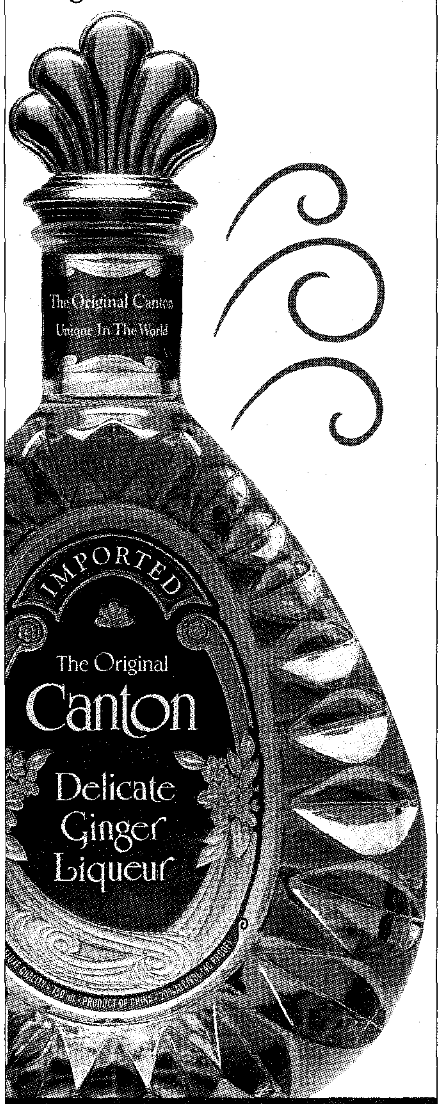

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David Jenkins's set ought, perhaps, to be boring in a more amusing way. Oh, well, the pumpkins are coming; let's hope they can exorcise this lemon of a melon.

THE MIGHTY RICHARD RODGERS HIMSELF ended up behind the eight ball with the story of Henry VIII; did we need another musical to try to squeeze fun out of those divorces, decapitations, and desperate stratagems for a male heir to the English throne? For fun is, I think, the unlikely goal of **Six Wives,** with a book and lyrics by Joe Masteroff, and music by Edward Thomas. Rodgers, even on his last legs with *Rex,* had more sense than to bring on that many wives: Unlike a revue, a musical has no business becoming a passing parade. One beheading is a tragedy; two are a tautology. Six wives whisked on and off in rapid succession reduce Henry VIII to a Tommy Manville or Artie Shaw, to say nothing of what happens to his queens.

The very least—and probably also the most—such a show could be is a pageant, but with the resources available to the York Theatre Company, a pageant is about as attainable as another galaxy. We get one actor as Henry, one as a couple of ministers to the king, and one as "Messenger and others." As for the wives, three are apportioned to one actress, three to another. I don't think that the English court, and a musical about it, should have scantier personnel than Henry had wives. True, he comes back from the dead to tell his story (such is the authors' conceit); even so, a throne room should not look like a mausoleum.

Perhaps the boldest stroke here is having Jane Seymour rush on periodically (running, but not much of a gag) to announce that Anne Boleyn is mounting the scaffold, and it's *her* turn now, only to be told "Not yet" by Henry. The second boldest stroke of invention is—come to think of it, there isn't one. Since Steve Barton, who plays Henry, is very tall, and all—which is to say both—wives are short, and since the king's costumes, however historically accurate, make him look to modern eyes like a beanpole in a miniskirt, romantic expectations are somehow shattered almost before they are born.

If there are more than two people on stage at any time, the third is usually lurking in the background. There is a great deal of lurking in *Six Wives,* and also quite a bit of larking, none of it particularly appropriate. Even less apt is the language. We don't expect it to be Tudor English, but I don't think Catherine Howard would have told Henry that his gouty leg makes her "puke." If she did, beheading would be too light a punishment. Nor should someone be "hung" from a gibbet; still less should a line of a song run "What of he?" for the sake of rhyme. And what is it all about? The concluding song comments, "But since fools are naïve,/ They will never believe/ That only fools crave a crown,/ Only fools"—a rather shopworn lesson we need not have inflicted on us in sextuplicate.

A couple of melodies would be fetching in a different context and with better lyrics than, say, "Ach, lieber Gott"; the visual aspects are modest but adequate. The two pianos are played enthusiastically, but the staging by Maggie L. Harrer is no better than her stabs at choreography. Tovah Feldshuh does solid work as the three tougher wives (Aragon, Cleves, Parr), even if she sometimes makes her points more expansively than the cramped circumstances can bear. Kim Crosby, as the frailer wives, is pretty and sings well, but her Boleyn, Seymour, and Howard remain pretty much interchangeable. Among the men, Buddy Crutchfield sings and behaves pleasingly as Messenger and others, but Rex D. Hays reduces the two ministers to one cliché. In the lead, Steve Barton is a cipher, and I refer not to his VIII but to his Henry.

WE COME NOW TO A PIECE OF PERFORMANCE art written and performed by Ann Magnuson, **You Could Be Home Now.** The title presumably applies to the performer's state of mind, but this viewer felt irresistibly tempted to appropriate it for himself. Miss Magnuson dances around, sings a bit and plays the guitar (nice songs by Tom Judson), sashays about a lot, climbs one of two available ladders, sometimes makes a row of lights suggesting a nocturnal city go on, and sometimes, when talking about *The Cherry Orchard,* conjures up a branch of cherry blossoms. Mostly, however, she animadverts or epigrammatizes, her epigrams marginally better than her animadversions—e.g., "I have been living every one of my minutes like it was my f---ing best, and I'm exhausted."

On Bill Clarke's indeterminate set, in Pilar Limosner's fussy costumes, charily lighted by Heather Carson, underchoreographed by Jerry Mitchell, and subliminally directed by David Schweizer, Miss Magnuson nevertheless manages to convey, while wasting 90 intermissionless minutes of our time (even a presidential debate would be more fun), that she is an actress of talent and charm, who could be perfectly delightful in a play. But this? I never understood why poor John Frohnmeyer had to get so much grief for withholding grants from four performance artists, when he should have gotten it for granting them to those countless others.

Of course, it may be that what forces the gifted Miss Magnuson into such barrens is that there are not enough plays of merit being written, or that there are not enough good parts for women. In that case, I beseech our playwrights and potential playwrights to try harder; not only will they save the theater, they will also save us from performance art. ■

Books/Rhoda Koenig

THE HOWLING

> "...Ginsberg was powerless to prevent Humphrey's nomination, despite pervading the convention hall with shouts of 'Om'..."

Dharma Lion: A Biography of Allen Ginsberg, *by Michael Schumacher. St. Martin's Press; 769 pages; $35.*

WHEN ALLEN GINSBERG DECIDED TO BECOME a Buddhist, his spiritual leader, Chögyam Trungpa, gave him the name "Lion of Dharma" ("ideal truth"). While some of Ginsberg's steps on the path to enlightenment have been wayward—as, indeed, were Trungpa's—it seems altogether appropriate to picture Ginsberg as a friendly, questing beast. For nearly four decades, Ginsberg has bravely, foolishly, sweetly contested far greater foolishness, along with maddening cruelty and repression. In this affable biography (whose subject is, most of the time, called "Allen"), Michael Schumacher is at times too smooth and uncritical, but he provides a feast of anecdote and an engaging portrait of the protester-poet.

WALTZ OF THE TOREADOR: *Allen Ginsberg at San Francisco's Human Be-In in 1967.*

Ginsberg's New Jersey childhood was a dreadfully apt preparation for diagnosing what he would later call the "schizophrenic malady" of America. His father, Louis, was a middlebrow poet with whom, despite their political differences, he enjoyed a warm relationship. But Ginsberg's mother, Naomi, had had a nervous breakdown before he was born, in 1926, and her condition steadily deteriorated. Shock treatments left her with the idea that wires had been implanted in her back so she could be sent propaganda messages, and that her enemies were trying to poison her. One day, when Ginsberg was 15 and his father was away, she suffered a severe attack of paranoia; he had to take her to several institutions before he found one that would accept her. Eventually, she became so self-destructive that her doctor recommended a lobotomy, and, as Ginsberg's parents were then divorced, he had to sign the consent form—a decision that has troubled him ever since.

Naomi Ginsberg's illness was not without benefits for her son—it made him compassionate toward the weak, and it gave him a desire for wildness and spontaneity. While a student at Columbia, he assiduously sought the latter: Investigating a complaint that Ginsberg had written obscene and racist graffiti, a dean marched into his room to find him in bed with Jack Kerouac. Ginsberg removed himself to the apartment of Joan Vollmer, who would later marry and be killed by one of the other occupants, William Burroughs. At one point, in that well-trafficked flat, "Bill was forging morphine prescriptions to maintain his supply. [Herbert] Huncke was breaking into cars and storing the stolen goods at the apartment. Phil White had brought over a gun to stash. Joan was now displaying signs of an advancing Benzedrine psychosis." Ginsberg's sexual adventures with Kerouac were supplemented by an intermittent liaison with his handsome friend Neal Cassady and a reluctant one with Burroughs. He was arrested for receiving stolen goods (he successfully pleaded insanity). He helped advertise Ipana toothpaste and wrote book reviews for *Newsweek.*

Ginsberg was rescued from this bizarre life by his poetic talent and by going to live in San Francisco, where he was nourished by a good-natured artistic community. He also found his great love, Peter Orlovsky, a blond boy whom he "married" one day in Foster's Cafeteria ("We held hands, took a vow: I do, I do, you promise? Yes, I do. At that instant we looked in each other's eyes and there was a kind of celestial cold fire that crept over us and blazed up and illuminated the entire cafeteria and made it an eternal place"). The publication of *Howl and Other Poems* got Ginsberg's publisher tried for obscenity in 1957 (the judge decided "Honi soit qui mal y pense") and got the poet declared the heir to Whitman.

By that time, Ginsberg had begun what would be his extensive world travels. Throughout the late fifties and the sixties, he supported sexual and political libertarianism and annoyed its opponents in numerous countries. After a spot of trouble in Cuba (he "said that Raul Castro was gay and that Ché Guevara was cute"), Ginsberg was deported to Czechoslovakia, which, after he was elected King of the May by university students (he had promised to be "the first naked king"), itself deported him. At the 1968 Chicago Democratic Convention, Ginsberg chanted in the face of a police charge to calm demonstrators, but a few nights later, he was powerless to help a larger crowd as police advanced with clubs and tear gas, or to prevent Hubert Humphrey's being nominated, despite pervading the convention hall with shouts of "Om." Ginsberg's more personal encounters were memorable as well. He ate lobster thermidor with Edith Sitwell and invited her to contribute to an anthology that would picture its poets in the nude. He played Dylan and Donovan records for Ezra Pound, who confessed, "The worst mistake I made was the stupid suburban prejudice of anti-Semitism." He was given psilocybin by Timothy

Photograph by Lisa Law.

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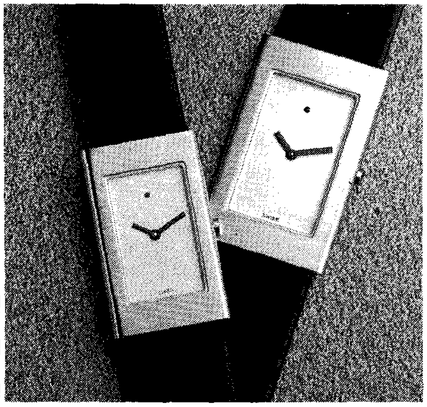

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Leary and announced, unsurprisingly, that he was the Messiah.

Ginsberg has kept a lower profile in recent years, spending much of his time in Boulder as a teacher at the Naropa Institute, founded by Chögyam Trungpa. (Though the school became an important poetry center, Ginsberg's reputation was tarnished by his defense of an incident in 1975, when Trungpa ordered the poet W. S. Merwin and his girlfriend to come to a party, and had his guards drag them in and strip them naked when they refused.) He has visited China, denouncing the lack of freedom to love as well as write. For all that one may dislike Ginsberg's exhibitionism and naïveté, one reads *Dharma Lion* with sympathy for its eloquent witness to so much history, and dismay that the peaceful world he proselytized for should be thought so absurd.

African Laughter: Four Visits to Zimbabwe, *by Doris Lessing. HarperCollins; 442 pages; $25.*

AT A MEETING IN ZIMBABWE, DORIS LESSING reports, "a terrible story was told of cruelty, of official stupidity. The whole room was laughing, forty or so people. I said to the man next to me, 'Why are you laughing? That's a terrible story.' 'That is why we are laughing,' he said."

Unexpected laughter rings through Lessing's accounts of her trips to the country where she lived from age 5 to 30, when it was called Southern Rhodesia. In 1980, after a fifteen-year War of Independence, the black majority won the right to vote and elected a prime minister, Robert Mugabe, who has conferred on it the mixed blessings of putative democracy. "We are now a civilized country," a black farmer tells Lessing. " 'Like every other civilized country we have a corrupt ruling élite,' says he, and starts shaking all over with laughter."

Lessing's style can be parched and lackluster (what was the cruel and stupid story?), but her gentle, principled sanity makes her an excellent commentator on this country to which, once a prodigal, she returns as an eminence. After leaving in 1949 to make her life in England, Lessing came back in 1956 as a journalist only to be restricted in her movements by a prime minister who knew of her socialist sympathies: "I wasn't going to have you upsetting our natives," he said. On her return to London, Lessing was declared a Prohibited Immigrant, a ban that was not lifted until 1980. She made the first of her visits two years later, the others in 1988, 1989, and 1992. Coming back in 1982, she was welcomed by an airport official and by a black bookstore owner, who asked, " 'Are you coming back to live? All the good white people left in the War.' . . . We said goodbye with cautious goodwill, as if bombs lingered somewhere close, and might do us both in at one wrong word."

While Lessing hardly regrets the erosion of white certainties, she is distressed by the corruption and the chaos of the black-run government and by the frivolity of a people excited by so many possibilities. Upsetting, too, is the government's estimate that by 2000, one in every nine Zimbabweans will have died of AIDS, a disease some think is caused by witchcraft, others by those left-wing demons the CIA, "who deliberately created the AIDS virus to weaken the Third World."

Lessing's best writing concerns Zimbabwe's past rather than its present. Her descriptions of camping with her parents in an enclosure bounded by a wall of musasa branches "to keep out leopards," of a sky noisy and dark with flocks of birds, is all the more affecting compared with the modern reality of a bush stripped of animal life that the young have never known. " 'When I was a girl in Banket,' " she tells a black teacher, " 'the bush was full of koodoo, sable, eland, and all the smaller buck, particularly duiker. There were stem buck and bush buck, anteaters and porcupines and wild cats and monkeys, and baboons and wild pig. . . . You couldn't take one step in the bush without startling some creature.' 'Did you live in a game park?' he asked."

African Laughter has moments of relaxed comedy, though, along with mirthless irony. In a restaurant, Lessing watches a black man coaxing his wife to eat—without using just her fingers—dishes to which she reacts with astonishment and disgust. After several rejected courses, "the waiter sets down a plate of pudding, with a flourish and a last-ditch gesture that involves us all. Her eyes stretched wide, she stands bravely at the precipice edge, she plunges in a spoon, she takes it in slow jerks to her mouth, groaning with apprehension, she encloses the spoon with her lips, she tilts back her head and allows a look of ecstasy to overcome her, she removes the spoon from her mouth, and uses it to eat up her pudding very fast, with little cries of appreciation, while the waiters reel about laughing." "Everyone, black and white," says Lessing, "is involved in this moment of social evolution." ■

ZIMBABWE WITH ZIP: *Doris Lessing.*

Photograph by Sophie Bassouls/Sygma.

The Underground Gourmet/Fran Schumer

UP EAST

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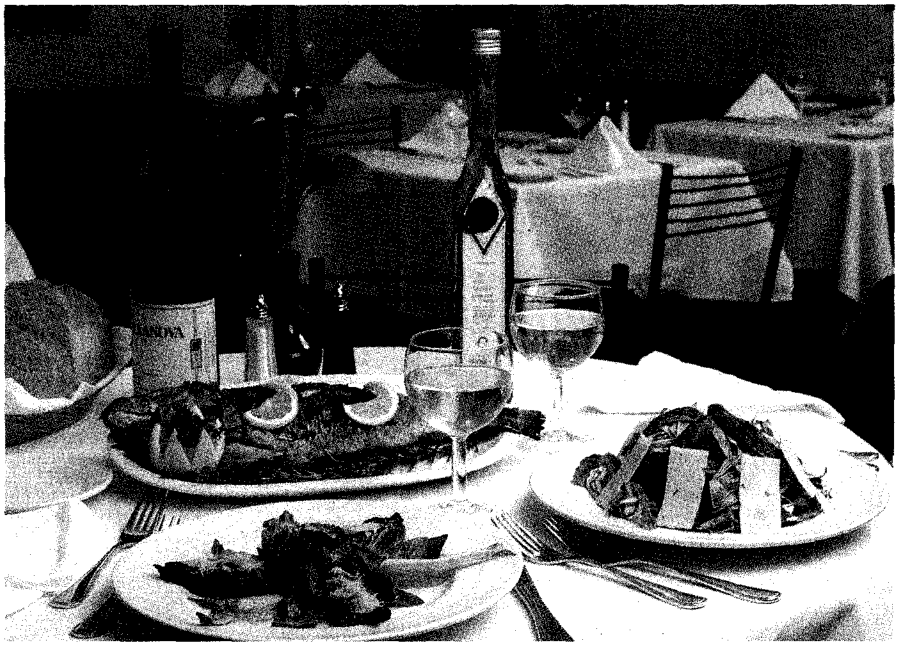

PEACHY SHEEN: *Triangolo.*

WHEN THE UNDERGROUND GOURMET FEELS like going aboveground at underground prices, she heads for **Triangolo** (345 East 83rd Street; 472-4488). The room is very East Side, the food is very Tuscan, and the prices are better than you'd expect given both those facts.

Salads are fresh, spirited, and in some cases as colorful as a Matisse. Among the more artful is the insalata di carciofi, with sliced artichoke hearts on a bed of Bibb lettuce as soft as a cloud ($5.50). Mushroom slivers and ruby-red peppers embellish the plate, plus sheaths of a deliciously biting parmigiana. Triangolo's insalata tricolore also shows evidence of the restaurant's skill ($5.50). Your arugula, endive, and radicchio arrive perfectly washed, trimmed, and dressed with a light vinaigrette. Happily, at Triangolo you're spared the ordeal of making your own dressing, which probably wouldn't be as good as this one, anyway.

For a heartier first course, try the mussels ($5.75). Infused with garlic, they have flavor galore, but the tomato broth they're soaking in is drab. The excellent whole-wheat bread you're served deserves better. Try it smeared with caponata ($5.75). A mix of eggplant, zucchini, celery, and olives, this version suffers from neither too many tomatoes nor too much oil. Though some diners may prefer theirs garlicky, this caponata is subtle. It's the texture that grabs you, thick and lush.

Lovelier and more tantalizing still is the involtini di radicchio ($6.75). Four leaves of braised radicchio stuffed with goat cheese are arrayed with endive like a starfish, dusted with cheese, then drizzled with glistening tomato cubes. Baked for an instant, the dish is at once creamy and crunchy, hot and cold. You'll remember it long after the excellent pastas arrive, and many of these are memorable, too.

The pappardelle ai vegetali, for example, is as hearty as a stew, noodles swimming in a bounty of vegetables and their potent liquors ($9.50). There's something so satisfying about pappardelle: Wide and slippery, it's the perfect conveyance for the ample broccoli, onions, and buttery mushrooms.

The homemade spinach tortellini are chewy and properly plump, but the quatro formaggi sauce lacks distinction—it's gummy and bland ($9.50). A special one night, the farfalle in light tomato sauce with ricotta cheese also was uneventful, though after a long day, you might be in the mood for just such a plain, filling dish ($9). More dramatic is the penne alla calabrese ($8.50). A lively mix of artichokes, pine nuts, and imported black olives, it's bound by a delicate coating of tomatoes and cheese. And these olives are not so salty that they overpower everything else.

At Italian restaurants nowadays, customers often ignore the non-pasta entrées. Make that mistake at Triangolo, and you'll miss the moist and wonderfully meaty sea bass in a traditional sauce of tomatoes, white wine, and herbs. That it costs more than other entrées might bother you less if your waiter remembered to tell you the price ($16). Equally arresting but less expensive is the pollo castilli—chunks of white-meat chicken in a rich brown sauce of onions, artichokes, and mushrooms—a perfect dish for fall ($12.50).

The great dessert here is neither the fine and flourless chocolate cake nor the extra-creamy tirami su, though you'll enjoy both these homemade confections. It's the lemon sorbet, which manages to be exceedingly lemony without being exceedingly sour. As for the pecan pie: Regarding some desserts, Americans know best (each $5).

In the past year, Triangolo has lowered its prices; still, the atmosphere remains rich. You'll feel taken care of in this warm, peach-colored room with its turquoise Deco trim. And if Indian summer strikes again, spend it outdoors beneath the awning. Come winter, there'll be plenty of time to defrost inside.

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IF YOU FISH, YOU'LL WANT TO KNOW ABOUT this sale at Urban Angler. For example, G. Loomis fly rods are 20 percent off, were $315–$420, now $267.75–$357; Patagonia sportswear, including under- and outerwear, is 20 percent off, such as Synchilla polar fleece zip jackets in sizes S–XXL, were $110, now $88; Synchilla snap pullovers, were $82, now $65.60; Synchilla caps, were $29, now $23.20; Patagonia mid-weight and expedition-weight underwear in sizes S–XXL, was $28–$56, now $22.40–$44.80; mid-weight and expedition-weight socks, were $15 and $18.50 respectively, now $12–$14.80; Patagonia rain jackets of seal-coated nylon in sizes S–XXL, were $280, now $224; wool English sweaters in unisex sizes 38–46, were $75, now $55; an assortment of long- and short-sleeved Patagonia lightweight shirts in sizes S–XXL and limited colors, were $65–$75, now $39–$45. A.E., M.C., V., checks accepted; exchanges possible. *Urban Angler, Ltd., 118 E. 25th St., third floor (979-7600); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; while stock lasts.*

PERMS OF ENDEARMENT

SALON SERVICES FOR WOMEN ARE NOW 40 percent off here, such as a haircut, was $60, now $36. Also, a full day of beauty, was $293, now $150, including haircut (usually $60); your choice of permanent (usually $75), single-process color (usually $45), or highlights (usually $65 and up); massage (usually $60); facial (usually $50); manicure (usually $10); and pedicure (usually $18). A half-day of beauty for $75 includes haircut, pedicure, manicure, and your choice of facial or massage. Also, highlights, usually $65 and up, and spiral perms, usually $80 and up, are 40 percent off. M.C., V. accepted; no checks; appointment necessary. *Federico Full Service Salon, 435 E. 86th St. (427-1100); through 11/30.*

ENAMEL HOUSE

LAZULI MAKES JEWELRY WITH SEMIPRECIOUS stones and a sculptured look. This season's styles feature onyx and jasper combined with brown, violet, and black enamel, and pieces with red jade and red enamel. Few-of-a-kind items are being sold at wholesale, including gold-plated toggle necklace with carnelian, purple jade, and jasper pendants, retail $105, here $45; brown-and-black enamel cuff bracelet with tiger-striped or leopard-spotted patterns, retail $110, here $45; earrings to match, retail $70, here $32; enamel necklace with rhinestones, retail $195, here $85; large and small jewel-tone enamel earrings with semiprecious stones, clip or post, retail $48–$80, here $20–$36; delicate earrings with hanging pearls and tiny stones, including holiday styles, retail $40–$80, here $18–$36; and more, including many discontinued items in a grab bag, $5–$20 each. Cash only; all sales final. *Lazuli, 389 Fifth Ave., near 36th St., Room 507 (684-5288); Tues.–Fri. noon–6 p.m.; through 10/23.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

THE ROE NOT TAKEN

A PREHOLIDAY SALE AT ZABAR'S OFFERS low prices on food and nonfood items, such as Pinney's presliced Scotch salmon, was $19.95 for a 1-lb. side, now $16.95; Osetra caviar, was $189.95 for a 14-oz. jar, now $149.95, was $140 for a 7-oz. jar, now $70; Sevruga caviar, was $149.95 for a 14-oz. jar, now $119.95, was $120 for a 7-oz. jar, now $60; Colavita 1-liter extra-virgin olive oil, was $9.98, now $6.98; Monari Federezoni 17.5-oz. balsamic vinegar, was $4.49, now $2.79; Maille 30.5-oz. Dijon mustard, was $7.98, now $3.98; assorted Lindt 3-oz. Swiss-chocolate bars, were $1.79, now $1.15; Lindt 8-oz. chocolate truffles, were $11.98, now $7.98; Ideal Italian-style cacciatore salami, was $5.99 the lb., now $3.99; half or whole prosciutto di Parma, was $19.98 the lb., now $12.98; Cooper's 16-oz. jar of orange marmalade, was $3.98, now $2.98; Zabar's 2-lb. box of Australian apricots, was $24.98, now $14.98; 5-lb. bag of Zenobia pistachio nuts, was $29.98, now $23.98; DiCamillo Bakery Biscotti di Prato, was $4.98, now $2.98; Cuisinart JE4 juice extractor, list $99.98, usually $89.95 here, now $69.98; Champion juice extractor, list $249.98, usually $224.98, here $149.98; Eureka Mighty Mite 4.0-hp. vacuum, list $159.98, usually $129.95, now $99.98; Krups Il Primo #972 espresso-and-cappuccino-maker, list $99.98, usually $79.98, now $69.98; DeLonghi XU18 toaster oven and broiler, list $129.98, usually $99.95, now $89.98; Braun UK11 food processor, list $99.98, usually $89.95, now $79.98; Krups Brewmaster model 140 10-cup coffee-maker, list $49.98, usually $35.95, now $29.98. A.E., M.C., V., checks accepted; exchanges possible. *Zabar's, Broadway at*

80th St. (787-2000); Mon.–Fri. 8 a.m.–7:30 p.m.; Sat. till 10 p.m.; Sun. 9 a.m.–6 p.m.; Housewares Mezzanine 9 a.m.–6 p.m.; through 11/30.

HOW THE VEST WAS WON

THIS DOWNTOWN FIRM IN 2 LOCATIONS makes shirts, suits, waistcoats, boxer shorts, and neckties to measure for men and blouses to measure for women; now you can save 20 percent on any custom job. For example, suits requiring 2 to 3 fittings, were $1,200–$2,000 (depending on your choice of fabric), now $960–$1,600; bathrobes in your choice of silk fabrics with terry velour lining, were $650, now $520; made-to-measure shirts of Swiss, Italian, or English fabrics, requiring 2 fittings, were $125–$225, now $100–$180; fancy woven-Italian-silk waistcoats in checks, solids, satins, paisleys, and more, were $450, now $360; silk neckties, were $95, now $76; silk or cotton boxer shorts, were $110 and $75 respectively, now $88 and $60; ready-to-wear ties, were $68.50, now $54.80; patterned suspenders in beautiful fabrics, were $125, now $100. M.C., V., checks accepted; all sales final. *Mark Christopher of Wall Street, 87 Nassau St., at Fulton St., Suite 405 (608-0921); Mon.–Fri. 10 a.m.–7 p.m.; Sat. by appointment only; 26 Broadway, in the lobby (509-2355); Mon.–Fri. till 7:30 p.m. and Sat. till 5 p.m.; through 12/15.*

INDIGO GIRLS

WOMEN'S CLASSIC FALL SPORTSWEAR AND coordinates in sizes 2–14, made of natural fibers and in beautiful colors like magenta, stone, plum, and indigo, are below wholesale here. For example, washed-silk crêpe de Chine pieces include a boxy blazer or quilted-silk baseball jacket, retail $120, here $45; matching long-sleeved silk shirts, retail $80, here $30; soft pleated trousers, retail $88, here $30; silk sweaters come in multi-cable crewneck or 2-cable turtleneck, retail $98, here $30; cotton-knit mock-turtle shirts, retail $28–$32, here $10; rayon-and-cotton-blend stirrup pants, retail $86, here $25; rayon-and-wool-blend group in solid gray or coordinating gray-and-toast print includes a fitted jacket, retail $156, here $50; classic trousers, retail $108, here $30; short skirt, retail $72, here $25; poet's blouse, retail $144, here $40; long pleated skirt, short skirt, or trousers, retail $64–$108 each, here $25–$30; coordinating wool separates in solid cream, gray, and toast, retail $164 for the jacket, here $50; short skirt, retail $80, here $25; trousers, retail $104, here $30. Checks accepted; no credit cards; all sales final. *Factory Limited, 485 Seventh Ave., near 37th St., suite 711 (239-3883); Mon.–Fri. 10 a.m.–5 p.m.; through 10/23.* ■

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—10/21–11/3: *Interpretation of Dreams* (1990); *Possession* (1991); *Take the 5:10 to Dreamland* (1977); *Valse Triste* (1979). #2—10/16–29: *The Honeymoon Killer* (1969). #3—*Feed* (1992).

2. ESSEX—Grand St. at Essex St. (982-4455). *Candyman.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Simple Men.* #4—*Delicatessen.* #5—*Mistress; Alberto Express.* #6—*Night on Earth.* Opening 10/23: *In the Soup.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations through 12/1/92.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—10/21–22: *Women in Love* (1970); *Far From the Madding Crowd* (1967). 10/23–24: *Fatal Attraction* (1987); *9½ Weeks* (1986). 10/25: *L'Amore* (1947–48). 10/26–27: *Working Girl* (1988); *Witness* (1985).

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Sneakers.* #2—*Of Mice and Men.* Opening 10/23: *Dr. Giggles.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 10/21–28: *Deliverance* (1972); *The Road Warrior* (1981). 10/23–24: *Now, Voyager* (1942); *Hush…Hush, Sweet Charlotte* (1964). 10/25–27: *The Devils* (1971); *Women in Love* (1970).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Husbands and Wives.* #2—*Candyman.* #3—*The Last of the Mohicans.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/21: *Loves a Blonde* (1965); *Ragtime* (1981). 10/22: *The Fountainhead* (1949); *The Citadel* (1938). 10/23–24: *Wuthering Heights* (1939); *Jane Eyre* (1944). 10/25: *Brazil* (1985); *Robocop* (1987). 10/26: *L'Avventura* (1960); *L'Amore* (1947). 10/27: *Macbeth* (1971); *Othello* (1965).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Blade Runner.* #2—*Under Siege.* #3—*A River Runs Through It.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*School Ties.* #7—*Singles.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Gas Food Lodging.* #2—*Deadly Currents.* #3—*Sarafina!* #4—*1492: Conquest of Paradise.* #5—*The Mighty Ducks.* #6—*1492: Conquest of Paradise.* #7—*Consenting Adults.* Opening 10/23: *Zebrahead.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Spike and Mike's Festival of Animation 1992.* Opening 10/23: *The Professional.*

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Public Eye.* #2—*Honeymoon in Vegas.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.* Opening 10/23: *Venice/Venice.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Laws of Gravity.* #2—*Mr. Saturday Night.* #3—*Bob Roberts.* Opening 10/23: *Frozen Assets.* #4—*Brother's Keeper.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Candyman.* #2—*1492: Conquest of Paradise.* #3—*Husbands and Wives.* #4—*Husbands and Wives.* #5—*Consenting Adults.* #6—*Bob Roberts.* Opening 10/23: *Zebrahead.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Mr. Saturday Night.* #2—*Sarafina!* #3—*Glengarry Glen Ross.* #4—*Of Mice and Men.* #5—*The Last of the Mohicans.* #6—*Under Siege.* #7—*Hero.* #8—*Sneakers.* #9—*Public Eye.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Mighty Ducks.* #2—*Singles.* #3—*South Central.* Opening 10/23: *Dr. Giggles.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Player.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Mr. Saturday Night.* Opening 10/23: *Dr. Giggles.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Under Siege.* #2—*School Ties.* #3—*Hero.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Public Eye.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Of Mice and Men.* #2—*Consenting Adults.* #3—*Sarafina!* #4—*1492: Conquest of Paradise.* Opening 10/23: *Zebrahead.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Mr. Baseball.* Opening 10/23: *Dr. Giggles.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *1492: Conquest of Paradise.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Under Siege.* #2—*Candyman.* #3—Through 10/22: *Under Siege.* Opening 10/23: *Night and the City.* #4—*Candyman.* #5—Through 10/22: *Innocent Blood.* Opening 10/23: *Pure Country.* #6—*South Central.* #7—*Hellraiser III.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sarafina!* Opening 10/23: *Zebrahead.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Hero.* **EMBASSY 3—***School Ties.* **EMBASSY 4—***The Mighty Ducks.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*Mr. Baseball.* #3—*Bob Roberts.* #4—*Single White Female.* #5—*The Public Eye.* #6—*The Public Eye.* Opening 10/23: *Dr. Giggles.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Double Edge.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Of Mice and Men.* #2—*Deadly Currents.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Bob Roberts.* #2—*Simple Men.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *School Ties.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Mediterraneo.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Mr. Baseball.* Opening 10/23: *Zebrahead.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*South Central.* Opening 10/23: *Dr. Giggles.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET—***Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Gas Food Lodging.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Consenting Adults.* **CINEMA II—***Glengarry Glen Ross.* Opening 10/23: *In the Soup.* **CINEMA THIRD AVE.—***Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Mistress.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*1492: Conquest of Paradise.* #2—*Of Mice and Men.* #3—*1492: Conquest of Paradise.* #4—*Singles.* #5—*Sneakers.* #6—*Public Eye.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Under Siege.* #2—*Candyman.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Mr. Saturday Night.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *School Ties.*

"★★★★... A GRANDLY GRITTY DRAMA ...SUPERBLY ACTED."
– Jeff Craig, SIXTY SECOND PREVIEW

ROBERT DE NIRO JESSICA LANGE

NIGHT AND THE CITY

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65. UA EAST—First Ave. at 85th St. (249-5100). *1492: Conquest of Paradise.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Sarafina!* #2—*Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.* #4—*The Mighty Ducks.* #5—*Husbands and Wives.* #6—*Candyman.* #7—*Under Siege.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Sneakers.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Mr. Saturday Night.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*Danzon.* #3—*Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*1492: Conquest of Paradise.* #2—*Consenting Adults.* #3—*Hero.* #4—*Under Siege.* #5—*Husbands and Wives.* #6—*Singles.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Sneakers.* #2—*Public Eye.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Candyman.* #2—*The Mighty Ducks.* Opening 10/23: *Dr. Giggles.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Candyman; Under Siege.* #2—*Sarafina!*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 10/23–25: "Scannan: A Festival of Modern Irish Film." For details see Irish Film Association below.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 10/24: *The Red Menace* (1949), dir. R.G. Springsteen. 10/25: *The Woman on Pier 13* (1949), dir. Robert Stevenson.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 10/23 at 7:30: *Afghanistan: The Struggle Within* (1992), dir. Rafi Ameer. Followed by discussion and live Afghan musicians.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 10/20–11/8: "Michelangelo Antonioni: The Complete Works." 10/20: "Short Works by & About Antonioni (1947–89)." 10/20–22: *Cronaca Di un Amore/Story of a Love Affair* (1950), with Lucia Bosé. 10/22–23: *I Vinti/The Defeated* (1952). 10/23–24: *La Signora Senza Camelie* (1953). 10/24–25: *Tenato Suicidio; Suicide Attempt* (1953); *Le Amiche/The Girl Friends* (1955), with Eleanora Rossi Drago and Valentina Cortese and Gabriele Ferzetti. 10/25–26: *Il Grido/The Cry* (1957). 10/26–28: *L'Avventura/The Adventure* (1959), with Monica Vitti and Gabriele Ferzetti.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 10/25: *Toto Le Heros* (1991), dir. Jaco van Dormael.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. Through 10/31: "Films From Postwall Germany." 10/22: *A Small Piece of Germany* (1990), dir. Joachim Tschirner, Lew Hohmann, and Klaus Salge. 10/24: *Bananas of All Things!* (1991), dir. Wolfgang Ettlich. 10/24: *The Black Box* (1992), dir. Johann Feindt. 10/27: *In Splendor of Happiness* (1990), dir. Johann Feindt.

IRISH FILM ASSOCIATION—Anthology Film Archives, 32 Second Ave. at 2nd St. (465-3202). $7.50. 10/23–25: "Scannan, a Festival of Modern Irish Film." 10/23 at 8: *Hush-A-Bye Baby*, dir. Margo Harkin; *Bossanova Blues*, dir. Kieron Walsh. 10/23 at 10: *Exposure*, dir. Kieran Hickey; *The Woman Who Married Clark Gable*, dir. Thaddeus O'Sullivan. 10/24: "Cinema in Ireland." Film historian and Dublin City University professor Luke Gibbons will deliver a lecture on women in Irish cinema ($10 additional). 10/24 at 4: *Anne Devlin*, dir. Pat Murphy; *There's a Hole in the Ozone Layer Just Above Clonboo*, dir. Billy McCannon. 10/24 at 8: *Exposure*, dir. Kieran Hickey; *In Uncle Robert's Footsteps*, dir. Myles Connel. 10/24 at 10: *Hush-A-Bye Baby*, dir. Margo Harkin; *Indentured*, dir. Gareth J. Miley. 10/25 at 7: *Lamb*, dir. Colin Gregg; *Big Swinger*, dir. Declan Recks. 10/25 at 9: *Anne Devlin* dir. Pat Murphy; *Stephen* dir. Johnny Gogan.

ISRAEL FILM FESTIVAL—Cineplex Odeon Plaza Theater, 42 East 58th St. Bet. Park and Madison (221-5000). $7.50; series passes and group sales available. 10/21–11/5: "The Ninth Annual Israel Film Festival." 10/21, 24, 11/4: *Tel Aviv Stories* (1991), directed by Ayelet Menachemi and Nirit Yaron. 10/24, 11/4: *Time for Cherries* (1991), dir. Haim Bouzaglo. 10/24, 26: *The Appointed* (1990), dir. Daniel Wachsman. 10/26: "Short Films Marathon." 10/26: *Black to the Promised Land* (1990), dir. by Madeleine Ali.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 10/16–11/5: *American Fabulous* (1991), dir. Reno Dakota. 10/23–11/5: "The Rise of the Indies." 10/23–24: *Trust* (1990), dir. Hal Hartley. 10/24–25: *Poison* (1991), dir. Todd Haynes. 10/24, 27: *Speaking Parts* (1989), dir. Atom Egoyan. 10/25: *Boyz N the Hood* (1991), dir. John Singleton. 10/25, 28: *The Unbelievable Truth* (1989), dir Hal Hartley. 10/27: *Speaking Parts* (1989), dir. Atom Egoyan. 10/29: *True Love* (1989), dir. Nancy Savoca.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 10/22: *Darling Lili* (1970), dir. Blake Edwards; *Au Pays des Juliets/In the Land of Juliets* (1992), dir. Franco. 10/17–26: "Christian Blackwood, A Sampler." A tribute of nine films that contain some of the late filmmaker's most celebrated works about individuals involved in the performing and visual arts. "In Memoriam." 10/23: Philip Dunne's *How Green Was My Valley* (1941), dir. John Ford. 10/26: Marlene Dietrich in *Morocco* (1930), dir. Josef von Sternberg.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television." Through 5/16/93: "The New York Philharmonic: A Radio and Television Tradition."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 10/16–21: *One False Move* (1992). 10/22: *Jewish Luck* (1925). 10/23–29: *The Hairdresser's Husband* (1992). Cinema #2: 10/9–19: "Reemergence: Jewish Life in Eastern Europe." 10/20–21: *Feed* (1992). 10/22: *Yabba* (1989). 10/23–28: *Mistress* (1992).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Cuba, Si?" 10/22: Cuban documentary filmmaker Viva Gamoneda and Cuban animation filmmaker Mario Garcia Montes will present and discuss recents works.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Fragile Ecologies: Artist's Interpretaions and Solutions." 10/24: *The Cosmic Eye* (1985).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 10/28–11/8: "Robert Gardner: The Impulse to Preserve." Works by a leading American ethnographic filmmaker accompanied by the films that shaped his vision.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Closed.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*Consenting Adults.* #3—*Under Siege.* #4—*Candyman.* #5—*The Mighty Ducks.* #6—*The Last of the Mohicans.* #7—*South Central.* #8—*1492: Conquest of Paradise.* #9—*Hero.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hero.* #2—*Under Siege.* #3—*Candyman.* #4—Through 10/22: *The Last of the Mohicans*. Beg. 10/23: *Night and the City*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*South Central.* #2—*Sarafina!* #3—*Under Siege.* #4—*Candyman.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*South Central.* #2—*Consenting Adults.* #3—*Candyman.* #4—*Under Siege.* #5—*The Mighty Ducks.* #6—*Sarafina!* #7—*Hero.* #8—*The Last of the Mohicans.* #9—*Innocent Blood.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Under Siege.* #2—*Candyman.* #3—*Sarafina!* #4—*South Central.* #5—*Hellraiser III.* Opening 10/23: *Zebrahead.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*South Central.* #2—*Consenting Adults.* #3—*Candyman.* #4—*Under Siege.* #5—*1492: Conquest of Paradise.* #6—*The Mighty Ducks.* #7—*Sarafina!* #8—*Hero.* #9—*The Last of the Mohicans.* #10—*School Ties.* #11—*Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Mighty Ducks.* #2—*Under Siege.* #3—*1492: Conquest of Paradise.* #4—*Sneakers.* #5—*School Ties.* #6—*Mr. Saturday Night.* #7—*Consenting Adults; Public Eye.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Public Eye.* #2—*Consenting Adults.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hero.* #2—*Mr. Saturday Night; Consenting Adults.* #3—*Under Siege.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Of Mice and Men; Hero.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Husbands and Wives.* #5—*Glengarry Glen Ross.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Under Siege.* #2—*Candyman.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last of the Mohicans.* #2—*Mr. Baseball.* #3—*Candyman.* #4—*Hero.* #5—*Of Mice and Men.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Sarafina!* #2—*Under Siege.* #3—*South Central.* #4—*Candyman.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Candyman.* #2—*The Last of the Mohicans.* #3—*Sarafina!* #4—*Under Siege.*

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214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Mighty Ducks*. #2—*Glengarry Glen Ross*. #3—*Public Eye*. #4—*Hero*. #5—*Mr. Saturday Night*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties*. #2—*The Mighty Ducks*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Consenting Adults*. #2—*1492: Conquest of Paradise*. #3—*The Mighty Ducks*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Under Siege*. #2—*Candyman*. #3—*Public Eye*. #4—Through 10/22: *The Last of the Mohicans*. Beg. 10/23: *Night and the City*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege*. #2—*Candyman*. #3—*The Mighty Ducks*. #4—*Sarafina!*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last of the Mohicans*. #2—Through 10/22: *Of Mice and Men*. Beg. 10/23: *Night and the City*. #3—*Public Eye*. #4—*Under Siege*. #5—*Hero*. #6—*Consenting Adults*. #7—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *A River Runs Through It*. #8—*Glengarry Glen Ross*. #9—*1492: Conquest of Paradise*.

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Night and the City*. #2—*Glengarry Glen Ross*.

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Candyman*. #2—*Consenting Adults*. #3—*Under Siege*. #4—*The Mighty Ducks*. #5—*Hero; The Last of the Mohicans*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Under Siege*. #2—*The Mighty Ducks*. #3—*Consenting Adults*. #4—*Candyman*. #5—*Sarafina!; Hero*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Candyman*. #2—Through 10/22: *The Mighty Ducks*. Beg. 10/23: *Night and the City*. #3—*Under Siege*. #4—*The Last of the Mohicans*. #5—Through 10/22: *Hero*. Beg. 10/23: *Zebrahead*. #6—Through 10/22: *Mr. Saturday Night; Mr. Baseball*. Beg. 10/23: *Dr. Giggles*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Mighty Ducks*. #2—*Under Siege*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Of Mice and Men*. #2—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *A River Runs Through It*. #3—Through 10/22: *School Ties*. Beg. 10/23: *Night and the City*. #4—*The Last of the Mohicans*.

303. CORONA—PLAZA—(639-7722). #1—*Under Siege*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Consenting Adults*. #2—*The Last of the Mohicans*. #3—*Public Eye*. #4—*Hero*. #5—*Candyman*. #6—*Mr. Saturday Night*. #7—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Night and the City*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Consenting Adults*. #2—*1492: Conquest of Paradise*. #3—*The Mighty Ducks*. #4—*School Ties*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Consenting Adults*. #2—*The Mighty Ducks*. #3—*Mr. Saturday Night*. #4—*Hero*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Candyman*. #2—*Hero*. #3—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Dr. Giggles*. #4—Through 10/22: *Mr. Baseball; Sneakers*. Beg. 10/23: *Zebrahead*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Consenting Adults*. #2—*Hero*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Mighty Ducks*. #2—*Consenting Adults*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Candyman*. #2—Through 10/22: *South Central*.Beg. 10/23: *Dr. Giggles*. #3—*The Last of the Mohicans*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Public Eye*. #2—*Glengarry Glen Ross*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Of Mice and Men*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Hero*. #2—Through 10/22: *Sneakers; Mr. Baseball*. Beg. 10/23: *Pure Country*. #3—*Under Siege*. #4—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *Night and the City*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Hero*. #2—*Consenting Adults*. #3—*Candyman*. #4—*1492: Conquest of Paradise*. #5—*Singles; Mr. Baseball*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Sneakers*. #2—*Mr. Saturday Night*. #3—*School Ties*. #4—*The Last of the Mohicans*. #5—*Glengarry Glen Ross*. #6—*Of Mice and Men*. #7—*Public Eye*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Consenting Adults*. #2—*The Mighty Ducks*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Sarafina!* #2—*Hero*. #3—*Candyman; Under Siege*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Under Siege*. #2—*Candyman*. #3—Through 10/22: *Sarafina!* Beg. 10/23: *Dr. Giggles*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Consenting Adults*. #2—*The Mighty Ducks*. #3—*Public Eye*. #4—Through 10/22: *Hero*. Beg. 10/23: *Zebrahead*. #5—Through 10/22: *Mr. Saturday Night; Mr. Baseball*. Beg. 10/23: *Night and the City*. #6—*The Last of the Mohicans*. #7—*1492: Conquest of Paradise*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*School Ties*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Mighty Ducks*. #2—*The Last of the Mohicans*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Consenting Adults*. #2—*Hero*.

401. NEW DORP—HYLAN—(351-6601). #1—*Public Eye*. #2—*The Mighty Ducks*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Under Siege*. #2—*Hero*. #3—Through 10/22: *Mr. Baseball*. Beg. 10/23: *Night and the City*. #4—*Of Mice and Men*. #5—*Candyman*. #6—*Consenting Adults*. #7—*The Last of the Mohicans*. #8—*Public Eye*. #9—*Mr. Saturday Night*. #10—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Dr. Giggles*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Candyman*. #2—*The Last of the Mohicans*.

501. BELLMORE—MOVIES—(783-7200). *Hero*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Hero*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *Dr. Giggles*. #2—*The Last of the Mohicans*. #3—*The Public Eye*. #4—*Under Siege*. #5—Through 10/22: *Mr. Baseball*. Beg. 10/23: *Night and the City*. #6—*Hero*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans*. #2—*Hero*. #3—*Consenting Adults*. #4—*The Mighty Ducks*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Under Siege*. #2—*1492: Conquest of Paradise*. #3—*The Mighty Ducks*. #4—*School Ties*. #5—*Hero*. #6—*Mr. Saturday Night*. #7—*Glengarry Glen Ross*. #8—*The Last of the Mohicans*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Glengarry Glen Ross*. #2—*Sneakers*. #3—*Consenting Adults*. #4—*Of Mice and Men*. #5—*Candyman*. #6—*1492: Conquest of Paradise; Hero*.

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Dr. Giggles*. #2—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *Night and the City*. #3—*Under Siege*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Consenting Adults*. #2—*Hero*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Mr. Baseball; Sneakers*. #2—*Under Siege*. #3—*1492: Conquest of Paradise*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Buffy the Vampire Slayer*. #2—*Sneakers; Sister Act; Captain Ron; Single White Female; Stay Tuned; Honey, I Blew Up the Kids; Mediterraneo*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Candyman*. #2—*Consenting Adults*. #3—*Of Mice and Men*. #4—*1492: Conquest of Paradise*. #5—*Glengarry Glen Ross*. #6—*The Mighty Ducks*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Mr. Saturday Night*. #2—*The Mighty Ducks*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Glengarry Glen Ross*. #2—*Under Siege*. #3—Through 10/22: *Sneakers*. Beg. 10/23: *Night and the City*. #4—*Candyman*. #5—Through 10/22: *Of Mice and Men*. Beg. 10/23: *Dr. Giggles*. #6—*The Last of the Mohicans*.

515. MALVERNE—TWIN—(599-6966). #1—*Captain Ron; Bob Roberts*. #2—*Husbands and Wives; 3 Ninjas*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Husbands and Wives*. #2—Through 10/22: *School Ties*. Beg. 10/23: *A River Runs Through It*. #3—*The Last of the Mohicans*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Mighty Ducks*. #2—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Dr. Giggles*. #3—*Under Siege*. #4—Through 10/22: *Mr. Baseball; Mr. Saturday Night*. Beg. 10/23: *Night and the City*. #5—*Consenting Adults*. #6—Through 10/22: *Hero*. Beg. 10/23: *Zebrahead*. #7—*Candyman*. #8—*The Last of the Mohicans*. #9—*The Public Eye*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Mr. Saturday Night*. #2—*Hero*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Captain Ron*. #2—*Mr. Baseball; Husbands and Wives*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts*. #2—*Mr. Saturday Night*. #3—*Mr. Baseball*. #4—*Under Siege*. #5—*Public Eye*. #6—*Singles*. #7—*The Mighty Ducks*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Glengarry Glen Ross*. #2—*Sneakers*. #3—*The Mighty Ducks*. #4—*Mr. Baseball*. #5—*Mr. Saturday Night; Under Siege*. #6—*The Last of the Mohicans; Public Eye*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Mighty Ducks*. #2—*Consenting Adults*. #3—*Mr. Saturday Night*. #4—*Public Eye*. #5—*School Ties*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Singles*. #2—*Hero*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Hero*. #2—*Consenting Adults*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—Through 10/22: *Husbands and Wives*. Beg. 10/23: *A River Runs Through It*. #2—*Under Siege*. #3—*Mr. Saturday Night*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Consenting Adults*. #2—*Candyman*. #3—*South Central*. #4—*Under Siege*. #5—*1492: Conquest of Paradise*. #6—*The Mighty Ducks*. #7—*Hero*. #8—*The Last of the Mohicans*. #9—*Sarafina!* #10—*Innocent Blood*. #11—*Hellraiser III*. #12—*Single White Female*. #13—*3 Ninjas*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Candyman*. #2—Through 10/22: *School Ties*. Beg. 10/23: *Dr. Giggles*. #3—Through 10/22: *Under Siege*. Beg. 10/23: *Zebrahead*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Of Mice and Men*. #2—*Public Eye*. #3—*Glengarry Glen Ross*. #4—*Mr. Saturday Night*. #5—*Sneakers*. #6—*School Ties*.

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MOVIES

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time*. #2—*A Fine Romance*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 10/22: *Hero*. Beg. 10/23: *Night and the City*. #2—*Candyman*. #3—*The Last of the Mohicans*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Public Eye; Consenting Adults*. #2—*Mr. Baseball; 1492: Conquest of Paradise*. #3—*Sneakers; The Mighty Ducks*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mr. Saturday Night*. #2—*Under Siege*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Public Eye*. #2—*Consenting Adults*. #3—*Candyman*. #4—*Of Mice and Men*. #5—*Under Siege*. #6—*Hero*. #7—*The Last of the Mohicans*. #8—*The Mighty Ducks*. #9—*Mr. Saturday Night*. #10—*School Ties*. #11—*Singles*. #12—*1492: Conquest of Paradise*. #13—*Sneakers; Glengarry Glen Ross; Mr. Baseball*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Consenting Adults*. #2—*Public Eye*. #3—*Of Mice and Men*. #4—*South Central*. #5—*Candyman*. #6—*1492: Conquest of Paradise*. #7—*The Mighty Ducks*. #8—*Glengarry Glen Ross*. #9—*Hero*. #10—*The Last of the Mohicans*. #11—*Mr. Saturday Night*. #12—*School Ties*. #13—*Under Siege*. #14—*Sneakers*. #15—*Mr. Baseball*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Last of the Mohicans*. #2—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Night and the City*. #3—*Candyman*. #4—*The Mighty Ducks*. #5—*Consenting Adults*. #6—Through 10/22: *School Ties; Sneakers*. Beg. 10/23: *Dr. Giggles*. #7—*Under Siege*. #8—*Hero*. #9—*Public Eye*. #10—Through 10/22: *Mr. Saturday Night; Mr. Baseball*. Beg. 10/23: *Zebrahead*.

611. CORAM—PINE—(698-6442). #1—*Consenting Adults*. #2—*Hero*. #3—*The Mighty Ducks*. #4—*School Ties*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Consenting Adults*. #2—*The Last of the Mohicans*. #3—*The Public Eye*. #4—*Glengarry Glen Ross*. #5—Through 10/22: *Of Mice and Men*. Beg. 10/23: *A River Runs Through It*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Consenting Adults*. #2—*The Mighty Ducks*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Hero*. #2—*The Last of the Mohicans*. #3—*Of Mice and Men*. #4—*Public Eye*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Under Siege*.

618. ISLIP—ISLIP—(581-5200). #1—*Candyman*. #2—*The Last of the Mohicans*. #3—*School Ties*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Mr. Saturday Night*. #2—*Public Eye*. #3—*Sneakers*. #4—*The Mighty Ducks*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/22: *A League of Their Own*. Beg. 10/23: *Death Becomes Her*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Under Siege*. #2—*Hero*. #3—*Mr. Baseball*. #4—*The Last of the Mohicans*. #5—*The Mighty Ducks*. #6—*Sneakers*. #7—*School Ties*. #8—*Mr. Saturday Night; Candyman*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/22: *A League of Their Own*. Beg. 10/23: *Death Becomes Her*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Zebrahead*. #2—*The Public Eye*. #3—*Mr. Saturday Night; Sneakers*. #4—*The Last of the Mohicans*. #5—*The Mighty Ducks*. #6—*Under Siege*. #7—*Candyman*. #8—*Glengarry Glen Ross*. #9—*Hero*. #10—*Consenting Adults*. #11—Through 10/22: *Singles; Mr. Baseball*. Beg. 10/23: *Night and the City*. #12—Through 10/22: *School Ties*. Beg. 10/23: *A River Runs Through It*. #13—Through 10/22: *Of Mice and Men*. Beg. 10/23: *Dr. Giggles*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Hero*. #2—*The Last of the Mohicans*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Enchanted April; Howards End*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*The Mighty Ducks*. #2—*Consenting Adults*. #3—*Hero*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/22: *A League of Their Own*. Beg. 10/23: *Death Becomes Her*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 10/22: *Husbands and Wives*. Beg. 10/23: *Zebrahead*. #2—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Hero*. #3—Through 10/22: *The Mighty Ducks*. Beg. 10/23: *Dr. Giggles*. #4—*Under Siege*. #5—Through 10/22: *Mr. Saturday Night*. Beg. 10/23: *Of Mice and Men*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Consenting Adults*. #2—*Under Siege*. #3—*Hero*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Consenting Adults*. #2—*The Mighty Ducks*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Last of the Mohicans*. #2—*Consenting Adults*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 10/22: *Hero*. Beg. 10/23: *Night and the City*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hero*. #2—*The Last of the Mohicans*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*School Ties*. #2—*Mr. Saturday Night*. #3—*Glengarry Glen Ross*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Public Eye*. #2—*Mr. Saturday Night*.

704. HARRISON—CINEMA—(835-9800). *School Ties*.

705. HARTSDALE—CINEMA—(428-2200). #1—*School Ties*. #2—*1492: Conquest of Paradise*. #3—*Under Siege*. #4—*Hero*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Public Eye*. #2—*Consenting Adults*. #3—*Candyman*. #4—*Of Mice and Men*. #5—*Under Siege*. #6—*1492: Conquest of Paradise*. #7—*The Mighty Ducks*. #8—*Glengarry Glen Ross*. #9—*Hero*. #10—*The Last of the Mohicans*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Mr. Saturday Night*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Under Siege*. #2—*The Last of the Mohicans*. #3—*Hero*. #4—Through 10/22: *Husbands and Wives*. Beg. 10/23: *Night and the City*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Mighty Ducks*. #2—*Public Eye*. #3—*Under Siege*. #4—*Consenting Adults*. #5—*Mr. Saturday Night*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Hero*. #2—*Mr. Saturday Night*. #3—*The Mighty Ducks*. #4—*Under Siege*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans*. #2—*1492: Conquest of Paradise*. #3—*Consenting Adults*. #4—*1492: Conquest of Paradise*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Public Eye*.

718. RYE—RYE RIDGE—(939-8177). #1—*Consenting Adults*. #2—*Public Eye*.

719. SCARSDALE—FINE ARTS—(723-6699). *Glengarry Glen Ross*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Consenting Adults*. #2—*The Last of the Mohicans*. #3—*The Mighty Ducks*. #4—*Of Mice and Men*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Under Siege*. #2—Through 10/22: *1492: Conquest of Paradise*. Beg. 10/23: *Dr. Giggles*. #3—*Hero*. #4—*Candyman*. #5—Through 10/22: *Sneakers*. Beg. 10/23: *Night and the City*. #6—Through 10/22: *Mr. Baseball*. Beg. 10/23: *Pure Country*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Public Eye*. #2—*Of Mice and Men*. #3—*Hero*. #4—Through 10/22: *Mr. Saturday Night; Singles*. Beg. 10/23: *Dr. Giggles*. #5—*Candyman*. #6—*Under Siege*. #7—Through 10/22: *Mr. Baseball; Sneakers*. Beg. 10/23: *Night and the City*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Public Eye*. #2—*Sarafina!* #3—*The Mighty Ducks*. #4—*Sneakers*. #5—*Under Siege*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Hero*.

#2—Mr. Saturday Night. #3—Consenting Adults. #4—School Ties. #5—Sneakers. #6—The Mighty Ducks.

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—The Last of the Mohicans. #2—Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Consenting Adults. #2—The Mighty Ducks.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). *#1—The Last of the Mohicans. #2—Mr. Saturday Night. #3—*Through 10/22: *Mr. Baseball.* Beg. 10/23: *Pure Country. #4—Of Mice and Men. #5—Candyman. #6—*Through 10/22: *School Ties.* Beg. 10/23: *Dr. Giggles. #7—Consenting Adults. #8—Hero. #9—Glengarry Glen Ross. #10—*Through 10/22: *1492: Conquest of Paradise.* Beg. 10/23: *A River Runs Through It. #11—*Through 10/22: *Husbands and Wives; Singles.* Beg. 10/23: *Night and the City.*

762. SPRING VALLEY—CINEMA 59—(425-1428). *#1—Sneakers. #2—Honeymoon in Vegas.*

764. LAFAYETTE—(357-6030). *Hero.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—Sneakers; Mr. Baseball. #2—Public Eye.*

801. DANBURY—CROWN CINE—(743-2200). *#1—Consenting Adults. #2—Glengarry Glen Ross. #3—1492: Conquest of Paradise.*

802. DANBURY—CROWN CINEMA—(748-2923). *#1—The Last of the Mohicans. #2—Hero.*

803. DANBURY—CROWN PALACE—(748-7496). *#1—Candyman. #2—Under Siege. #3—The Mighty Ducks.*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—Hero. #2—Consenting Adults.*

807. GREENWICH—CINEMA—(869-6030). *#1—Sneakers. #2—Public Eye.*

808. GREENWICH—CROWN PLAZA—(869-4030). *#1—Of Mice and Men. #2—School Ties. #3—Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). *#1—Husbands and Wives; Mr. Saturday Night. #2—Of Mice and Men.*

810. NORWALK—CINEMA—(838-4504). *#1—Under Siege. #2—Candyman.*

813. SOUTH NORWALK—SONO—(866-9202). 10/20–22: *Mediterraneo* (1992). 10/23–26: *The Hairdresser's Husband* (1992). 10/27–29: *L'Elegant Criminel* (1992).

815. STAMFORD—CROWN AVON—(324-9205). *#1—The Mighty Ducks. #2—Under Siege.*

816. STAMFORD—CROWN CINEMA—(324-3100). *#1—Hero. #2—Candyman. #3—1492: Conquest of Paradise.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). *#1—Consenting Adults. #2—The Last of the Mohicans.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—The Last of the Mohicans. #2—Consenting Adults. #3—Under Siege. #4—Candyman. #5—The Mighty Ducks. #6—*Through 10/22: *Hero.* Beg. 10/23: *Dr. Giggles.*

819. TRUMBULL—CROWN CINEMA—(374-0462). *#1—The Last of the Mohicans. #2—Under Siege. #3—The Mighty Ducks.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Mr. Saturday Night. #2—Glengarry Glen Ross. #3—Sneakers. #4—1492: Conquest of Paradise.*

821. WESTPORT—POST—(227-0500). *The Mighty Ducks.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Under Siege. #2—Consenting Adults. #3—Candyman. #4—The Mighty Ducks. #5—The Last of the Mohicans; Hero.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). *#1—Candyman; Hero. #2—The Mighty Ducks. #3—Under Siege. #4—Sarafina!*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Mr. Saturday Night. #2—Sarafina! #3—Innocent Blood. #4—The Last of the Mohicans. #5—Under Siege. #6—Hero. #7—The Mighty Ducks. #8—Candyman; Public Eye. #9—South Central.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). *#1—Under Siege. #2—Candyman. #3—The Mighty Ducks. #4—Sarafina!*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Singles; Mr. Baseball. #2—Of Mice and Men. #3—Consenting Adults. #4—Public Eye. #5—The Mighty Ducks. #6—School Ties. #7—1492: Conquest of Paradise. #8—Glengarry Glen Ross.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Hero. #2—Candyman. #3—South Central. #4—Under Siege. #5—The Last of the Mohicans. #6—Under Siege.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Sneakers. #2—Husbands and Wives. #3—School Ties.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Captain Ron; Innocent Blood; School Ties.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Rapid Fire; Captain Ron; School Ties. #2—Hellraiser III; Innocent Blood.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Candyman. #2—Under Siege.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—The Last of the Mohicans. #2—Glengarry Glen Ross. #3—Under Siege. #4—1492: Conquest of Paradise. #5—Candyman.*

915. LIVINGSTON—COLONY—(992-1646). *#1—Glengarry Glen Ross. #2—Mr. Saturday Night. #3—Consenting Adults.*

916. MILLBURN—MILLBURN—(376-0800). *#1—Of Mice and Men. #2—Public Eye.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Mighty Ducks. #2—Consenting Adults. #3—Public Eye.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Sneakers; Sarafina! #2—Innocent Blood; Mr. Baseball.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). *#1—South Central. #2—Consenting Adults. #3—Candyman. #4—Under Siege. #5—The Mighty Ducks. #6—Hero. #7—The Last of the Mohicans. #8—Sarafina! #9—Innocent Blood. #10—Hellraiser III. #11—Hero.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Mr. Saturday Night. #2—*Through 10/22: *Husbands and Wives.* Beg. 10/23: *Night and the City. #3—Hero.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Under Siege. #2—The Last of the Mohicans. #3—Hero.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Public Eye. #2—Of Mice and Men.*

932. ELIZABETH—ELMORA—(352-3483). *Mr. Baseball; Captain Ron.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Consenting Adults. #2—Candyman. #3—Under Siege. #4—The Mighty Ducks; Hero. #5—Mr. Baseball.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—Hero. #2—The Mighty Ducks. #3—Glengarry Glen Ross. #4—Candyman. #5—The Last of the Mohicans.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Light Sleeper.*

936. UNION—UNION—(686-4373). *#1—Candyman. #2—1492: Conquest of Paradise.*

937. WESTFIELD—RIALTO—(232-1288). *#1—*Through 10/22: *Husbands and Wives.* Beg. 10/23: *Night and the City. #2—Hero. #3—Mr. Saturday Night.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Mighty Ducks. #2—Consenting Adults.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Public Eye. #2—Candyman. #3—Under Siege. #4—1492: Conquest of Paradise.*

951. CLOSTER—CLOSTER—(768-8800). *Consenting Adults.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Hero. #2—Under Siege. #3—Consenting Adults. #4—School Ties.*

953. EMERSON—QUAD—(261-1000). *#1—Candyman; 1492: Conquest of Paradise. #2—Consenting Adults. #3—Hero. #4—Mr. Baseball.*

959. PARAMUS—CINEMA 35—(845-5070). *Death Becomes Her.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Hero. #2—Under Siege. #3—Mr. Baseball. #4—Mr. Saturday Night. #5—School Ties. #6—The Last of the Mohicans. #7—The Mighty Ducks. #8—Glengarry Glen Ross. #9—Hero; Of Mice and Men. #10—Consenting Adults; Public Eye.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Husbands and Wives. #2—1492: Conquest of Paradise. #3—Candyman.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). *#1—Public Eye. #2—Consenting Adults.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—The Mighty Ducks. #2—Consenting Adults. #3—1492: Conquest of Paradise. #4—Public Eye. #5—Candyman. #6—Mr. Saturday Night. #7—Of Mice and Men. #8—Glengarry Glen Ross. #9—Hero. #10—Under Siege; The Last of the Mohicans. #11—Singles; Mr. Baseball.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Sneakers.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—The Last of the Mohicans. #2—Mr. Saturday Night. #3—School Ties. #4—1492: Conquest of Paradise.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Unlawful Entry; A Stranger Among Us. #2—Honey, I Blew Up the Kid; Boomerang. #3—A League of Their Own; Housesitter.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Hero. #2—Husbands and Wives. #3—Mr. Saturday Night. #4—School Ties; The Mighty Ducks.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Glengarry Glen Ross. #2—Public Eye. #3—The Mighty Ducks.*

972. WESTWOOD—PASCACK—(664-3200). *#1—The Last of the Mohicans. #2—*Through 10/22: *Mr. Saturday Night.* Beg. 10/23: *A River Runs Through It. #3—Under Siege. #4—*Through 10/22: *Husbands and Wives.* Beg. 10/23: *Night and the City.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALBERTO EXPRESS—(1 hr. 30 min.; 1992) In French and Italian with English subtitles. When Alberto reaches manhood, his father presents him with a bill for the total amount spent raising him, including a hospital bill from September 1953—the date of his birth. According to a long-standing family tradition, the debt must be repaid before he can have any children of his own. A farcical adventure, written and directed by Arthur Joffe. NR. **3**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. With Giancarlo Esposito and Alan Rickman. (9/28/92) R. **15, 18, 38, 44, 515, 522**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **15**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **2, 8, 18, 33, 60, 67, 89, 91, 152, 155, 157, 158, 159, 160, 208, 210, 211, 213, 217, 218, 221, 222, 300, 304, 307, 310, 314, 317, 318, 406, 500, 506, 512, 514, 517, 530, 532, 600, 606, 608, 610, 618, 621, 625, 706, 723, 724, 761, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 933, 934, 936, 950, 953, 962, 965**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Directed by Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 203, 204, 216, 219, 221, 222, 304, 305, 306, 308, 309, 314, 316, 319, 400, 406, 504, 506, 509, 512, 517, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 625, 632, 635, 636, 638, 706, 709, 715, 718, 722, 755, 759, 761, 801, 805, 817, 818, 900, 904, 915, 917, 919, 933, 938, 951, 952, 953, 961, 964, 965**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

DEADLY CURRENTS—(1 hr. 55 min.; 1992) In a documentary about the Israeli-Palestinian conflict, director Simcha Jacobovici interviews soldiers, rebels, artists, intellectuals, and settlers of both sides in an attempt to uncover the underlying causes of the volatile situation. NR. **11, 43**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **6, 20, 22, 31, 38, 52, 89, 300, 307, 310, 318, 406, 503, 514, 532, 610, 625, 634, 723, 724, 761, 818**

DOUBLE EDGE—(1 hr. 26 min.; 1992) A New York reporter (Faye Dunaway) on assignment in Jerusalem becomes personally involved in the Israeli-Palestinian conflict she is sent to cover. Written and directed by Amos Kollek. PG-13. **42**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55, 630**

A FINE ROMANCE—(1 hr. 22 min.; 1992) A proper English matron and a self-indulgent philanderer are driven by the infidelities of their spouses into each other's arms, to comic result. Julie Andrews and Marcello Mastroianni play these mismatched lovers in an adaptation of François Billetoux's hit play *Tchin-Tchin*. PG-13. **534**

1492: CONQUEST OF PARADISE—(2 hrs. 32 min.; 1992) Director Ridley Scott tries desperately to fight off banality, and he shoots up a storm of imagery. At times, too big a storm—the movie is exhausting and about half satisfying. The great Gérard Depardieu plays Columbus as a man of passion, madly ambitious, ruthless, but with wide streaks of decency and intelligence. This Columbus cannot bring himself to flatter the right Spanish aristocrats (except for Queen Isabella, whom he flirts with), and eventually the nasty aristos, who are jealous of his accomplishments, bring him down. Depardieu tries to hold a lot of the performance inside, but every once in a while he turns to the sea and makes love to the horizon (west, of course) as if it were a woman. He's as convincing a romantic visionary as we are likely to see. Sigourney Weaver shows up as Queen Isabella, standing tall and straight and looking fabulous in an amazing queenly dress of stiff brocade studded with gems. Once Columbus gets to the New World, however, the movie begins to resemble a hallucinatory Werner Herzog film like *Aguirre: Wrath of God*. And Roselyne Bosch, the journalist who wrote the screenplay, waffles on an important issue: Did Columbus sense that a gigantic clearing away of the natives was inevitable? Was it inevitable? With Vangelis's music (more New Age than New World) pounding steadily throughout. With Armand Assante and Michael Wincott. (10/19/92) PG-13. **11, 18, 26, 32, 59, 65, 85, 152, 160, 200, 216, 219, 304, 305, 307, 314, 319, 406, 505, 506, 507, 510, 512, 517, 530, 601, 606, 608, 610, 625, 634, 705, 706, 715, 715, 723, 761, 801, 816, 820, 904, 912, 936, 950, 953, 962, 965, 967**

FROZEN ASSETS—(1 hr. 36 min.; 1992) In order to beef up donations at his newly acquired sperm bank, a corporate executive (Corbin Bernsen) stages a "virility contest." Shelley Long plays the idealistic biologist who throws some cold water on the event. Directed by George Miller. PG-13. **15**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 54**

★**GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. Mamet has written a magnificent cameo for Alec Baldwin, as a successful salesman swinging a pair of brass balls. Though Al Pacino doesn't have the ironic bite that Joe Mantegna brought to the part of ace salesman Ricky Roma, he gives Roma human dimensions that Mantegna didn't. And Jack Lemmon has a considerable triumph in the role of Shelley Levene, an aging salesman losing his grip. With Ed Harris, Kevin Spacey, and Alan Arkin. (10/12/92) R. **10, 19, 46, 55, 67, 206, 214, 219, 220, 311, 315, 505, 506, 512, 514, 523, 533, 606, 608, 612, 625, 702, 706, 719, 761, 801, 808, 820, 904, 912, 915, 934, 961, 965, 971**

HELLRAISER III—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **33, 159, 530, 908, 919**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point a lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure, and when the two men wind up on the ledge of a tall building at the end, *Hero* comes to a dead halt. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **10, 19, 24, 36, 53, 68, 85, 152, 155, 158, 160, 204, 206, 210, 214, 219, 221, 222, 300, 304, 306, 307, 308, 313, 314, 317, 319, 400, 406, 501, 502, 503, 504, 505, 506, 509, 517, 520, 524, 526, 530, 600, 606, 608, 610, 611, 616, 621, 625, 627, 632, 634, 635, 639, 700, 705, 706, 708, 714, 723, 724, 755, 761, 764, 802, 805, 816, 818, 900, 901, 902, 905, 919, 919, 920, 922, 933, 934, 937, 952, 953, 961, 961, 965, 970**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 630**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. The flirtation between generations is carried on with great delicacy and tenderness on both sides—no lust, no obsession. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **8, 18, 61, 67, 85, 206, 601, 516, 521, 527, 634, 708, 761, 809, 906, 920, 937, 962, 970, 972**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3, 55**

INNOCENT BLOOD—(1 hr. 55 min.; 1992) Marie (Anne Parillaud of *La Femme Nikita*) is a modern-day vampire who feeds only on those who deserve to die. But Marie bites off more than she can, uh, chew with Sal Macelli, a gangster who's as bloodthirsty as she is. With Anthony La Paglia and Robert Loggia. Dir. by John Landis. R. **33, 158, 530, 902, 907, 908, 918, 919**

JOHNNY STECCHINO—(1 hr. 45 min.; 1992) Reviewed in this issue. R. **63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." He emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's handsome son Uncas (Eric Schweig). Hawkeye is just *there*, unattached, nature's nobleman living in the forest. More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 155, 158, 160, 206, 210, 213, 217, 219, 221, 300, 302, 304, 310, 315, 319, 322, 406, 500, 503, 504, 505, 514, 516, 517, 523, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 627, 638, 700, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 819, 822, 900, 902, 905, 912, 919, 922, 934, 961, 965, 967, 972**

★ **LAWS OF GRAVITY**—(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. (9/7/92) R. **15**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. (Powers, 8/31/92) R. **3, 935**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **49, 511, 813**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 20, 36, 67, 89, 152, 158, 160, 200, 214, 215, 216, 218, 221, 222, 300, 301, 305, 306, 309, 316, 319, 322, 401, 504, 505, 512, 513, 517, 522, 523, 524, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 632, 634, 636, 706, 709, 714, 722, 753, 755, 759, 803, 815, 818, 819, 821, 900, 901, 902, 903, 904, 917, 919, 930, 933, 934, 938, 961, 965, 970, 971**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **31, 38, 51, 210, 300, 307, 313, 314, 319, 406, 503, 510, 517, 521, 522, 523, 601, 606, 608, 610, 621, 625, 723, 724, 761, 800, 904, 918, 932, 933, 953, 961, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. Crystal directs competently, though without much invention, but he's only halfway successful in playing the character. With Helen Hunt and a variety of famous performers in small roles. (10/5/92) R. **15, 19, 22, 41, 62, 67, 80, 200, 204, 206, 214, 219, 300, 302, 304, 306, 313, 315, 319, 406, 503, 505, 507, 513, 517, 520, 522, 523, 524, 527, 533, 603, 606, 608, 610, 619, 621, 625, 634, 702, 703, 707, 709, 714, 724, 755, 761, 809, 820, 902, 915, 920, 937, 961, 965, 967, 970, 972**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **3, 58**

NIGHT AND THE CITY—(1 hr. 44 min.; 1992) Reviewed in this issue. R. **33, 53, 155, 217, 219, 220, 300, 302, 304,**

313, 319, 406, 503, 507, 514, 517, 600, 610, 625, 639, 708, 723, 724, 761, 920, 937, 972

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community, where crippled men yearn for a few words of talk in the night. (10/12/92) PG-13. **6, 19, 26, 43, 59, 206, 210, 219, 302, 312, 315, 406, 506, 512, 514, 533, 606, 608, 612, 616, 625, 634, 706, 722, 724, 761, 808, 809, 904, 916, 931, 961, 965**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood. (4/20/92) R. **21**

THE PROFESSIONAL—(1 hr. 35 min.; 1992) This animated thriller based on the popular Japanese comic-book hero Duke Togo, created by Takao Saito, pits a deadly hired assassin against ruthless agents from the KGB and CIA. NR. **12**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) In Howard Franklin's *film noir*, Joe Pesci stars as eccentric Leon "Bernzy" Bernstein, who turns tabloid photography into an art form through gritty snapshots of killings and car crashes coupled with compassionate portraits of their victims. With Barbara Hershey. R. **13, 19, 25, 38, 38, 59, 87, 200, 203, 214, 217, 219, 304, 311, 315, 319, 401, 406, 503, 517, 522, 523, 524, 533, 601, 606, 608, 610, 612, 616, 619, 625, 703, 706, 709, 716, 718, 724, 753, 800, 807, 902, 904, 916, 917, 931, 950, 961, 964, 965, 971**

PURE COUNTRY—(Running time unavailable; 1992) Grammy-award-winning singer George Straight makes his film debut in the story of a country singer who makes it to the big time but finds there's no place like down home. Directed by Chris Cain. PG. **33, 313, 723, 761**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. It begins with Redford himself earnestly narrating in Maclean's voice. There are period photographs of ladies in frocks and men in straw hats, and then the majesty of Montana's landscape. After all this richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. We keep waiting for something to happen. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 79, 219, 302, 516, 527, 612, 625, 761, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **11, 19, 26, 34, 66, 91, 152, 157, 158, 159, 160, 211, 213, 218, 222, 317, 318, 530, 753, 901, 902, 903, 910, 918, 919**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **10, 24, 36, 45, 64, 160, 200, 215, 302, 305, 315, 321, 505, 516, 524, 532, 533, 606, 608, 610, 611, 618, 621, 625, 702, 704, 705, 755, 761, 808, 904, 906, 907, 908, 952, 953, 961, 967, 970**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3, 44**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. (Powers, 8/31/92) R. **38, 160, 511, 530**

★**SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. (10/5/92) PG-13. **10, 20, 59, 67, 85, 314, 522, 524, 606, 625, 724, 761, 904, 965**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **6, 19, 59, 68, 87, 200, 307, 313, 315, 506, 510, 511, 514, 523, 533, 601, 606, 608, 610, 619, 621, 625, 723, 724, 753, 755, 762, 800, 807, 820, 906, 918, 966**

SOUTH CENTRAL—(1 hr. 39 min.; 1992) Writer-director Steve Anderson examines the harsh realities of life on the streets of the inner city in a story of a young father's struggle to reclaim his son from the grips of one of L.A.'s notorious gangs. R. **20, 33, 52, 152, 157, 158, 159, 160, 211, 310, 530, 608, 902, 905, 919**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **10, 19, 24, 33, 33, 60, 67, 85, 91, 152, 155, 157, 158, 159, 160, 200, 204, 208, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 313, 317, 318, 406, 503, 505, 507, 510, 514, 517, 522, 523, 527, 530, 532, 603, 606, 608, 610, 617, 621, 625, 634, 635, 705, 706, 708, 709, 714, 723, 724, 753, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 905, 911, 912, 919, 922, 933, 950, 952, 961, 965, 972**

★**UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. Clint Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **52**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **11, 18, 26, 34, 51, 159, 300, 307, 319, 517, 532, 610, 625, 634**

REVIVALS

DELIVERANCE—(1 hr. 49 min.; 1972) A brutal, allegorical adventure story, based on James Dickey's novel, about four men from Atlanta who go on a canoe trip, venturing deep within a forbidding Georgia forest. Some of the action sequences are extraordinary. With Jon Voight, Burt Reynolds, Ronny Cox, and Ned Beatty. Dir. John Boorman. **7**

THE ROAD WARRIOR—(1 hr. 34 min.; 1982) The bomb has been dropped, and a few survivors have barricaded themselves into a compound surrounding a refinery, while outside, a roving gang of marauders on motorcycles rapes and pillages. Director George Miller reworks the ingredients of the American Western and some Kurosawa films into this post-apocalyptic wilderness, but the movie, all chases and gladiatorial combats, is brutally monotonous. Starring Mel Gibson as the loner-outsider hero, Max. **7**

WITNESS—(1 hr. 52 min.; 1985) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Dir. Peter Weir. **5**

THEATER LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● *Running more than a year.*
- ● ● *Running more than two years.*

IRLS *Infra-Red Listening System available.*

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, *for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.*

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Tim DeKay, J.R. Horne, Kevin McClarnon, and Richard Woods. Previews now prior to an 11/5 opening. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; through 10/25; $35 to $45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Nathan Lane, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 10/25; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

OBA OBA '93—The ninth edition of Franco Fontana's musical featuring the sights and sounds of Brazil and its newest dance craze—the "Samba Reg," a combination of traditional samba and reggae. Seventy-five dancers, singers, and magicians help portray the country's mix of black, Portuguese, and Indian cultures. Musical direction by Wilson Mauro and Joe Roberto "Branco"; choreography by Roberto Abrahao. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/15; $25 to $45. **Marquis Theatre,** 1535 Broadway, at 45th Street (307-4100). **IRLS**

THEATER

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 comic musical revue *A. . .My Name is Alice*, about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, John Freedson, Dorothy Kiara, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Opened: 9/12/91. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. **DUO Theater,** 62 East 4th Street (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 11/15; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Previews now prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

C. COLOMBO INC., EXPORT/IMPORT, GENOA—Leo Bassi's comedy about an Italian-American businessman obsessed with building a monument to his hero, Christopher Columbus; directed by Christopher Grabowski. Previews now prior to a 10/26 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 11/8; $22, $25. **New York Theatre Workshop,** 79 East 4th Street, between Second and Third Avenues (302-6989).

CAMP PARADOX—A drama by Barbara Graham about unexpected intimacy between a camper and her female counselor in the summer of 1963. Melia Bensussen directs the all-female cast: Danielle Ferland, Christina Haag, Russell Koplin, Alix Korey, Meredith Scott Lynn, Liann Pattison, and Emily Schulman. Previews begin 10/22 prior to an 11/4 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $22. **WPA Theatre,** 519 West 23rd Street (206-0523).

CAMPAIGNING DAMES—Tony Vellela's musical comedy about the behind-the-scenes campaigning lives of Barbara Bush (Marj Freeman), Marilyn Quayle (Courtenay Collins), Hillary Clinton (Kate Bushmann), and Tipper Gore (Julie Prosser). Monday at 8 p.m. and 10 p.m.; Friday at 11 p.m.; added performance 10/31 at 11 p.m. and 11/1 at 10 p.m.; through 11/2; $12. **Village Theatre,** 133 West 22nd Street, between Sixth and Seventh Avenues (627-5611).

THE DESTINY OF ME—In Larry Kramer's companion piece to *The Normal Heart,* Ned Weeks, founder of the AIDS–activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. Featured in the cast are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Opens 10/20. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $35; through 11/15. **The Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama written and directed by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

FRIDA—A musical-theater piece about the turbulent life of Mexican painter Frida Kahlo, written by Hilary Blecher and Migdalia Cruz; directed by Blecher; score by Robert Xavier Rodriguez. 10/20–23 at 8 p.m.; 10/24 at 2 p.m. and 8 p.m.; 10/25 at 3 p.m.; $30, $25, and $10. **Brooklyn Academy of Music,** Majestic Theater, 651 Fulton Street, Brooklyn (718-636-4100).

GOD OF VENGEANCE—The Jewish Repertory Theatre presents Stephen Fife's English adaptation of the Sholem Asch drama about a man who saves his daughter from corruption; directed by Ran Avni. With Marilyn Chris and Lee Wallace. Previews begin 10/24 prior to an 11/1 opening. Tuesday through Thursday, Saturday at 8 p.m.; Sunday at 7 p.m.; Wednesday and Sunday at 2 p.m.; $25 to $28; through 11/15. **Playhouse 91,** 316 East 91st Street (831-2000).

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Previews now prior to a 10/21 opening. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; added performance 10/19 at 8 p.m.; no performance 10/22; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring three plays in repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M. Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JUNO—A musical based on Sean O'Casey's *Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Previews now prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

THE LAMENT FOR ARTHUR CLEARY—Dermot Bolger's drama loosely based on an eighteenth-century Gaelic poem by Eibhlin Dubh NiChonnail, which tells of the destruction of a young Catholic artistocrat who returns to Ireland during the Penal Laws. Previews now prior to a 10/28 opening. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/22; $15 to $25. **Irish Arts Center,** 553 West 51st Street, between Tenth and Eleventh Avenues (757-3318).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta

McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

LUCKY SEVEN—A musical-comedy revue dealing with contemporary topics from romance to show business; book, music, and lyrics by Lawrence Kleber; directed by Kate Hughes. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $20. **Duality Playhouse,** 119 West 23rd Street (718-643-3678).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE MADAME MacADAM TRAVELLING THEATER—The Irish Repertory Theatre Company presents a comedy about the antics of a vagabond English theatrical troupe that runs out of petrol in a small Irish town, by Thomas Kilroy; directed by Charlotte Moore. With Denise duMaurier, Ellen Adamson, W.B. Brydon, Fiona McCormac, Michael O'Sullivan, Rosemary Fine, Michael Judd, Brian O'Byrne, Denis O'Neill, and Ciaran O'Reilly. Previews now prior to a 10/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $30, $32.50. **Actors' Playhouse,** 100 Seventh Avenue South, at Grove Street (691-6226).

A MOON FOR THE MISBEGOTTEN—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; through 10/24; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVUE—Nancy Holson's musical-comedy revue parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 8 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (869-6453).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday–Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Previews now prior to a 10/21 opening. Tuesday through Sunday at 8 p.m.; no performance 11/3; through 11/21; previews $22; $22 to $25 thereafter. **Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William M. Macy. Previews now prior to a 10/25 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; previews $27.50; $27.50 to $35 thereafter. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPANOL—October performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother,* through 10/30; Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?,* through 10/24; and Dolores Prida's *Botánica,* on 10/25; $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Previews now prior to a 10/22 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 1/3; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SIX WIVES—A chamber musical about Henry VIII and the six women he married: Anne Boleyn, Anne of Cleves, Katherine Howard, Katherine of Aragon, Jane Seymour, and Katherine Parr. The cast of five (yes, five) is directed and choreographed by Maggie L. Harrer; music by Edward Thomas; book and lyrics by Joe Masteroff. With Steve Barton, Tovah Feldshuh, Kim Crosby, Rex D. Hayes, Bob Stillman. Varied schedule, through 10/25; $20. **York Theatre,** 2 East 90th Street (534-5366).

SPIC-O-RAMA—*Mambo Mouth*'s John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Previews now prior to a 10/27 opening: Monday, Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; previews $20; $27.50 thereafter. **Westside Theatre,** 407 West 43rd Street (307-4100).

YOU COULD BE HOME NOW—A one-woman show, written and performed by Ann Magnuson, who suggests that home and the American Dream are not all that they used to be; directed by David Schweizer. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; through 11/1; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

BABY and **FOURTEEN CLOWNS & A XYLOPHONE**—A double bill by Susan Sherman, directed by John Morace, the first a comedy about an unwed mother and her wisecracking fetus; the second, a dance/theater piece in which three unprepared clowns rehearse frantically for a tap performance. Thursday through Sunday at 8 p.m.; through 10/25; $10. **La MaMa,** 74A East 4th Street (475-7710).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

THE BRIBE and **THE MA HA BHAR ANT A**—Two works presented by Mabou Mines: *The Bribe,* a comedy by Terry O'Reilly about two men down on their luck; and Lee Breuer's literary parody of modern urban society from an ant's-eye view. Thursday through Sunday at 8 p.m.; Saturday and Sunday at 5 p.m.; through 11/15; $12. **The Ontological at Saint Marks Theater,** 131 East 10th Street, at Second Avenue (473-0559).

CANARIES SOMETIMES SING—Frederick Lonsdale's British comedy about two couples who change partners while vacationing in a country house; directed by Bill Quinlin. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **T. Schreiber Theatre,** 83 East 4th Street, near Second Avenue (718-965-6475).

DANGEROUS DUETS—Soprano Jeff Loeffelholz and tenor Michael Tidd sing show tunes with a twist in this musical-comedy revue. Fridays at 10 p.m.; through 11/27; $10, plus a two-drink minimum. Upstairs at Rose's Turn, 55 Grove Street (366-5438).

DEMOCRACY AND ESTHER—A Romulus Linney drama based on two novels by Henry Adams, mixing tales of love and ambition with scandals from the 1875 Grant administration; directed by Elisabeth Corley. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 10/26; $12. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

DIVORCED, EVANGELICAL, AND VEGETARIAN—Laughter between liquor, worship, and vegetables helps three women survive New York in Gustavo Ott's comedy; in Spanish, directed by Luis Caballero. Saturday at 8 p.m.; Sunday at 4 p.m.; through 11/1; $8. Latin American Theatre Ensemble at **El Porton del Barrio,** 172 East 104th Street, between Lexington and Third Avenues (246-7478).

THE DOLPHIN POSITION—A comedy about a womanizing, money-worshiping, workaholic advertising mogul, and the family whose names he can't remember; by Percy Granger; directed by Casey Childs. With Larry Pine, Richmond Hoxie, Anna Holbrook, Ilene Kristen. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $12. **Primary Stages,** 354 West 45th Street (333-7471).

DRACULA—Five Players presents John Mattera's work based on the novel by Bram Stoker; directed by Thomas Jackson. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; through 10/24; added performances 10/30 at 8 p.m. and 10/31 at 2 p.m. and 8 p.m.; $15. **Theatre 603,** 311 West 43rd Street, 6th floor (769-6901).

FORTINBRAS—A comedy that picks up where Shakespeare's *Hamlet* left off, bringing the ghosts of Ophelia, Claudius, and Gertrude to Elsinore Castle; written by Lee Blessing; directed by Jeanne Blake. Monday, Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $10. **Kampo Cultural Center,** 31 Bond Street, near Astor Place (279-4200).

FORTY DEUCE—Alan Bowne's drama about the characters of 42nd Street: boy hustlers, pimps, and johns;

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THEATER

directed by Tom O'Horgan. With Vincent Castellanos, Russell Coyne, Peter Craig, Chris Gordon, Sam Koppelman, Bobby Miller, Thom Valette. Thursday, Friday, and Saturday at 8 p.m. and 11 p.m.; through 10/25; $10. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

THE GUITAR BOY—A cowgirl Western by Lynn Hayes with barroom brawls, bawdy dancing girls, and shoot-outs. Thursday, Friday, and Saturday at 8 p.m.; through 10/24; $8. **Wow Cafe,** 59 East 4th Street (460-8067).

IMPASSIONED EMBRACES—Fourteen short plays about love and theater by *Agnes of God* author John Pielmeier; directed by David Briggs. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 10/20 and 10/21 at 6:30 p.m.; through 10/25; $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

ITALIAN AMERICAN RECONCILIATION—John Patrick Shanley's romantic comedy about a man's attempt to recapture his strength by returning to a failed relationship; directed by Warren Rosenweig. Friday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **Theater 22,** 54 West 22nd Street (388-2570).

LAS LEANDRAS—A Spanish musical *(Zarzuela)* in which a girl who leaves school to join a music-hall company tries to dupe her wealthy uncle. Saturday at 8 p.m.; Sunday at 4 p.m.; through 10/25; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

LOVE AND ANGER—George F. Walker's dark comedy about crusading lawyers, ruthless press, and beefy men; directed by Steven Keim. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $10. **Kraine Theatre,** 85 East 4th Street, between Second and Third Avenues (924-8699).

LOVERS—A comedy by Brian Friel *(Dancing at Lughnasa)* about two love relationships—one mature, the other youthful; directed by Alexa Kelly. Thursday through Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; through 11/2; $10. **Pulse Ensemble Theatre,** 870 Sixth Avenue, between 30th and 31st Streets (213-0231).

LOVE'S LABOUR'S LOST—Shakespeare's spoof of romantic obsession, presented by The Basic Theatre Company, directed by David Ganon. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 11/1, when performance will be at 3 p.m.; $10. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

THE MEN ARE AFRAID OF THE WOMEN—A poet whose career and marriage are stale meets a woman painter and stumbles through bars, bathrooms, and porn theaters; by John Kaplan, directed by Dennis Delaney. Wednesday through Sunday at 8 p.m.; through 11/1; $12. **Ohio Theater,** 66 Wooster Street, between Spring and Broome Streets (966-4844).

THE MYSTERY OF ANNA O—A drama set in Vienna and Chicago in which the characters try to discover the truth about Anna O's case, which forms the basis of psychoanalyis. By Jerome Coopersmith and Lucy Freedman. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/1; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (279-4200).

NIGHT VIGIL—A psychological thriller, by Jordan Trevelyan, based on the Los Angeles riots; directed by Jon Collins. Thursday at 8 p.m.; through 12/3; $10 plus two-drink minimum. **Trocadero,** 368 Bleecker Street, off Charles Street (725-2446).

NO CONDUCTOR—A drama by Hungarian playwright Geza Paskandi about a chance encounter in a train compartment. Begins 10/25. Monday through Saturday (except Wednesday) at 8 p.m.; Sunday at 3 p.m and 6 p.m.; through 11/8; $10. **Threshold Theatre Company,** 120 West 28th Street, between Sixth and Seventh Avenues (724-9129).

THE OEDIPUS CHRONICLES—A comedy by Peter Manos that applies the Oedipus story to American politics and the role of the media in an election year; directed by Charles R. Johnson. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **Synchronicity Space,** 55 Mercer Street (439-1097).

THE RAIN ALWAYS FALLS—A romantic tragedy by Gary Lasdun about the trials of a young man who becomes a woman; directed by Rich Crooks. With Darcy Brown, Bill Keenan, John David Roberto, Matt Tomasino. Thursday through Sunday at 8 p.m.; through 10/25; $7. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

ROOM FOR RENT—Helena C. Lota's farce about a mischievous convent-schooled Puerto Rican woman who rents a room in Hoboken and becomes a counselor in romance; directed by Fran Guida. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/25; $18. **Theatre,** 224 Waverly Place (841-0385).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEA GULL—Anton Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

A SUFFERING COLONEL—Kenneth Lonergan's comedy about a mad magistrate who suspects his wife is having an affair with a spy; directed by Matthew Broderick. With Nicole Burdette, Catherine Lloyd Burns, Saverio Guerra, Bruno Kirby, Havilland Morris, Pippin Parker, Timothy Britten Parker, Frank Whaley, Bradley White, Andy Yerkes. Opens 10/19. Wednesday through Monday at 8 p.m.; through 11/7; $12. **Naked Angels,** 114 West 17th Street (727-0012).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

TOOTH OF CRIME—Sam Shepard's dark drama about rock stars who kill each other to become superstars; directed by Katharine Ciric. Wednesday through Sunday at 8 p.m.; through 10/25; $10. An Open Road production at **SoHo Rep,** 46 Walker Street, between Broadway and Church Street (741-3626).

UNDER CONTROL—A drama about a young gay woman who survives a serious auto accident and the debate over who is responsible for her care, by Paul Walker; directed by Jonathan Silver. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/7; $12. **29th Street Repertory Theater,** 212 West 29th Street, between Seventh and Eighth Avenues (465-0575).

THE UNSEEN HAND—A one-act sci-fi Western by Sam Shepard about a retired gunslinger and an extraterrestrial guerrilla fighter in a faraway galaxy. Wednesday at 10 p.m.; through 10/28; $8. A Bootleg Theater production at **Nada,** 167 Ludlow Street, south of Houston Street (420-1466).

WALTZING IN THE WONDER—A comedy/drama written and directed by Katie Bull about a Queens family's adventures during a July 4 weekend. Thursday through Saturday at 8 p.m.; through 11/7; $10. A Bull Family Orchestra production at **Tribeca Lab,** 79 Leonard Street, between Church Street and Broadway (279-4200).

WINGS THEATRE COMPANY—*Dos Lesbos,* a lesbian comedy by Terry Baum. Tuesday through Friday at 8 p.m.; through 10/30. *The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30 (except 11/9); $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE
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ART
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GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints, through 10/31, at Gagosian, 980 Madison Ave. (744-2313), and prints from 1916–23, through 11/28, at Soufer, 1015 Madison Ave. (628-3225).

FRED BENDHEIM—Symbolic paintings of landscape and nature; 10/22–11/13. Arsenal, Fifth Ave. and 64th St. (360-1309).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

STEVEN HARVEY—Paintings of erotic subject matter that combine figurative and abstract elements; through 10/31. Schlesinger, 24 E. 73rd St. (734-3600).

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; through 11/8. Graham Modern, 1014 Madison Ave. (535-5767).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

RICHARD KILLEEN—Painting and collage on aluminum with symbols drawn from the Maori culture; through 10/31. Urdang, 23 E. 74th St. (288-7004).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

HENRI MATISSE—Books illustrated by Matisse, including Mallarmé's *Poesies* (1932), Joyce's *Ulysses* (1935), and *Poemes de Charles D'Orleans* (1950); through 10/31. La Boetie, 9 E. 82nd St. (535-4865).

FAIRFIELD PORTER—Paintings and watercolors from 1948 to 1975, executed in Southampton, L.I. and Great Spruce Head, Maine; through 10/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

KATHERINE PORTER—Recent small-scale abstract paintings; through 11/14. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

FRANK STELLA—New projects and sculpture; through 11/12. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

DANIEL BARRETT—Recent painted sculpture; through 11/14. ACA, 41 E. 57th St. (644-8306).

ISABEL BISHOP/ROBERT KUSHNER—Nine paintings from the 1960s through the early 1980s that depict views from her Union Square studio/Triptych paintings that were studies for a larger work, using flowers to symbolize the North American seasons. Through 11/14. Midtown Payson, 745 Fifth Ave. (758-1900).

KATHERINE BOWLING—New paintings based on the artist's photographs of the landscape surrounding her house in upstate New York; through 11/7. Blum Helman, 20 W. 57th St. (245-2888).

JOAN BROWN—Paintings from the artist's estate executed between 1970–75; through 11/14. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD CROZIER—Recent landscape paintings; through 10/28. Tatistcheff, 50 W. 57th St. (664-0907).

RICHARD DEACON—New sculpture; through 11/14. Goodman, 24 W. 57th St. (977-7160).

THORNTON DIAL—Assemblages, sculpture, and works on paper by a self-taught artist from Bessemer, Alabama; 10/22–12/2. Ross, 50 W. 57th St. (307-0400).

MORRIS GRAVES—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; through 10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TSUGIO HATTORI—Lyrical abstract paintings; through 10/31. Reece, 24 W. 57th St. (333-5830).

AL HELD—New geometric paintings; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

EVA HESSE—Paintings from 1961–64 that prefigure aspects of her sculpture; through 11/14. Miller, 41 E. 57th St. (980-5454).

JOHN HULL/REUBEN KADISH—Paintings based on the experiences of the artist's father in the Los Alamos Project in New Mexico, where he was an engineer involved in the development of the atom bomb/Small-scale figurative bronze sculpture. Through 11/7. Borgenicht, 724 Fifth Ave. (247-2111).

PAUL HUNTER—Recent landscape paintings; through 10/31. De Nagy, 41 W. 57th St. (421-3780).

ELLSWORTH KELLY—A suite of twenty-seven color lithographs created by the artist in Paris in 1964–65; through 10/31. Sheehan, 41 E. 57th St. (888-4220).

KATHE KOLLWITZ—Rare working drawings and proof states of prints, including loans from the United States and Europe; through 11/7. St. Etienne, 24 W. 57th St. (245-6734).

JANE LAUDI—Recent sculpture; through 11/7. Lelong, 20 W. 57th St. (315-0470).

ALFRED LESLIE—New aquatints and etchings; through 10/24. Pace Prints, 32 E. 57th St. (421-3237).

WARREN MACKENZIE—Recent ceramic works; through 11/25. Babcock, 724 Fifth Ave. (767-1852).

KATHERINE MANISCO—Recent botanical watercolors and drawings; through 11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

LINDA MATALON—Sculptures of dangling, bandaged forms made with gauze, wax, glue, tar, and tubing, plus related drawings; through 10/31. Yoshii, 20 W. 57th St. (265-8876).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

SYLVIO MERLINO/KEITH MILOW—Sculptures of volcanoes made with crushed fake fur and of birds and butterflies; 10/21–11/21/Drawings of Roman numerals, laurel wreaths, and other insignia found on metal plaques; 10/21–11/14. Haime, 41 E. 57th St. (888-3550).

HENRY MOORE—Sculpture, drawings, and prints from 1931 through 1986; through 10/24. Heidenberg, 50 W. 57th St. (586-3808).

LOUISE NEVELSON—Works from the artist's estate, including black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); 10/23–11/28. Pace, 32 E. 57th St. (421-3292).

IZHAR PATKIN/NAM JUNE PAIK—Large-scale perforated cibachrome photographs of a ghostly wax figure of Malevich/Recent computer-generated photographs from video images. Through 11/21. Solomon, 724 Fifth Ave. (757-7777).

CAROLYN PLOCHMAN—Paintings and watercolors of dream-like landscapes and portraits; through 10/31. Kennedy, 40 W. 57th St. (541-9600).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; 10/22–11/28. McCoy, 41 E. 57th St. (319-1996).

MICHAEL L. SCOTT—Paintings of forests inspired by the artist's travels in the American and Canadian Northwest; through 10/31. French, 24 W. 57th St. (247-2457).

SYLVIA SLEIGH—Large-scale figurative paintings executed between 1973–76; through 11/14. Stiebel Modern, 32 E. 57th St. (759-5536).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

JACK TWORKOV—Works on paper in oil, pastel, and pencil from 1979–82, characterized by rows of strokes and geometric divisions; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

TOM WESSELMAN—New cut-out metal works that refer to the works of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/14. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

TERRY ADKINS—Recent sculpture in two separate series, including "Perpetual Choir," in which a group of individual works are arranged on a wall at different heights to represent tones and octaves, and "Haiti," comprising sculptures, objects, and products associated with Haiti; through 11/14. LedisFlam, 584 Broadway (925-2806).

MASSIMO ANTONACI/SOL LEWITT—Minimal wall sculptures made with glass, tar, and paint/Large-scale works on paper; 10/24–11/21. Weber, 142 Greene St. (966-6115).

EDUARDO ARRANZ-BRAVO—Abstract paintings; through 11/4. Ergane, 469 W. Broadway (228-9600).

JENNIFER BARTLETT—Recent paintings from her "Air: 24 Hours" series, each one representing an hour of a day; through 10/31. Cooper, 155 Wooster St. (674-0766).

SUSAN BEE—Abstract paintings that incorporate decals; through 11/14. Lust, 61 Sullivan St. (941-9220).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

TONY BERLANT—Works in which found scrap metal—discarded TV dinner trays, cookie tins, signs, and tin cans—is nailed to a plywood backing and painted; through 11/14. Louver, 130 Prince St. (925-9205).

WILLIE BIRCH/MICHAEL NYE—An installation of painted papier mache figures with literary and musical references and found objects that depicts the pathos of of daily life in urban America/Recent photographs taken in Mexico and Iraq. Through 11/7. Roger, 136 Prince St. (966-4017).

POWER BOOTHE—Recent paintings, drawings, and watercolors that contain a spiral image; through 11/21. Morrison, 59 Thompson St. (274-9059).

ROBERT BORDO—Monochromatic abstract paintings and drawings based on maps; through 11/14. Alexander, 59 Wooster St. (925-4338).

ALFONSE BORYSEWICZ—Recent paintings and works on paper; through 11/8. Anderson, 63 Thompson St. (431-8547).

DAVID BOWES—New landscape paintings that draw on French and Italian decorative painting traditions; through 10/31. Sperone Westwater, 142 Greene St. (431-3685).

FRANCESCO CLEMENTE—Recent watercolors, gouaches, and other works on paper; through 10/31. Gagosian, 136 Wooster St. (228-2828).

CHUCK CONNELLY—Recent paintings; through 11/14. Lennon, Weinberg, 580 Broadway (941-0012).

WIM DELVOYE—Painted concrete mixers and shovels, tile mosaics, and maps; through 11/7. Sonnabend, 420 W. Broadway (966-6160).

JESSICA DIAMOND—New works; through 10/31. American Fine Arts, 40 Wooster St. (941-0401).

STEPHEN ELLIS—New paintings that employ Minimalist grids, stripes and serial arrangements, and expressionist brushwork; through 11/14. Koury, 89 Greene St. (334-5155).

HEIDE FASNACHT—New sculpture; through 11/14. Van Eck, 420 W. Broadway (219-0717).

CARLO FERRARIS—Recent sculptures that resemble gigantic paper cut-outs and folded paper airplanes, made with sheets of copper and bronze; through 10/31. Ala, 560 Broadway (941-1990).

TONY FITZPATRICK—New etchings in a series titled "The Coming of Locusts"; through 11/14. Bridgewater/Lustberg, 529 Broadway (941-6355).

PETER FLETCHER—Free-standing sculptures and wall pieces with mirrored surfaces and interiors; through 11/7. Wimmer, 560 Broadway (274-0274).

MICHAEL FRENCH—Recent landscape paintings; through 11/7. Humphrey, 594 Broadway (226-5360).

FRANK GILLETTE—A multi-channel video installation; through 10/27. B4A, 510 Broadway (925-9735).

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; through 11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

APRIL GORNIK—Recent large-scale landscape paintings that use light and sense of place to envelope the viewer; through 11/14. Thorp, 103 Prince St. (431-6880).

LEW GRAHAM—Paintings, drawings, and constructions of trees and branches; through 10/31. Weiss, 68 Laight St. (925-7313).

WOODY GWYN—Recent paintings and monotypes; through 10/28. Perlow, 560 Broadway (941-1220).

DUANE HANSON—New lifesize realist bronze figures, including a photographer, a college student, a housepainter, and a cowboy; through 11/2. Helander, 415 W. Broadway (966-9797).

PETER HRISTOFF—Recent collages; through 11/7. Penine Hart, 152 Wooster St. (982-0194).

FELIX STEPHAN HUBER—Large-scale photographic montages that record the artist's day-to-day existence; through 10/31. Good, 532 Broadway (941-8066).

MARK INNERST—Recent paintings and works on paper; through 10/31. Marcus, 578 Broadway (226-3200).

ROBERT IRWIN—A site-specific installation that consists of three double-sided scrim walls positioned from the front to the back of the gallery and lit from above with colored fluorescent lights, enabling the viewer to experience light as a flat plane and a volume; through 10/24. Pace, 142 Greene St. (431-9224).

DAVID ITCHKAWICH—A retrospective of etchings spanning the years 1968 to 1991; through 11/21. F.D.R., 670 Broadway (777-3051).

KIM JONES/CHRISTINE LIDRBACH—New works by both; through 10/30. A/C Project Room, 580 Broadway (226-7271).

REUBEN KADISH—Ink drawings from the early 1970s referred to by the artist as his "Watergate" series and monotypes from the late 1980s; through 11/21. Einstein, 591 Broadway (226-1414).

SHIRLEY KANEDA—Recent abstract paintings; through 11/14. Shainman, 560 Broadway (966-3866).

NICOLAS KOZAKIS—Mixed-media paintings that represent the enigmatic experience of automobile travel; through 11/4. Dannenberg, 484 Broome St. (219-0140).

DIANE KUZYNS—Shields that represent different countries, made in collaboration with other artists; through 11/7. Stendhal, 622 Broadway (505-1201).

BROOKE LARSON—New work; through 10/31. Engelhorn, 470 Broome St. (966-6882).

SIMON LEUNG/ANDREA ZITTEL—An installation of "drawings" made with pinpricks/A kitchen-bathroom unit and uniform designs; 10/23–11/28. Rosen, 130 Prince St. (941-0203).

LIZ-N-VAL—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; through 10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

EVA LUNDSAGER—Recent abstract paintings; through 11/14. Theodore, 580 Broadway (274-8260).

RITA MCBRIDE—Wall sculptures made with glass, plaster, bronze, and Plexiglas that address the parasitic relationship between sculpture and the space it occupies; through 11/7. Klein, 594 Broadway (431-1980).

DONALD MCLAUGHLIN—Recent abstract paintings; through 10/31. M-13, 72 Greene St. (925-3007).

REYNARD MILICI—Realist paintings; through 10/31. Meisel, 141 Prince St. (677-1340).

LOREN MUNK—Collages and paintings that depict fragmented scenes of cafes, subways, and city streets; through 11/7. Zarre, 154 Wooster St. (353-3456).

JOHN NIXON—Recent monochromatic paintings that use the cross form; through 11/14. Wooster Gardens, 40 Wooster St. (941-6210).

ALIX PEARLSTEIN—New sculpture and mixed-media works; through 11/14. Postmasters, 80 Greene St. (941-5711).

A.R. PENCK—Drawings executed over the last 15 years, including portraits of friends, notations of daily life, self-portraits, stick figures, and abstract works; 10/24–11/21. Nolan, 560 Broadway (925-6190).

PERECOLL—Figurative bronze sculptures by a Spanish artist; through 10/28. Cast Iron, 159 Mercer St. (274-8624).

ADRIAN PIPER—Recent political works from his "Decide Who You Are" series; through 10/31. Cooper, 149 Wooster St. (674-0766).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; 10/22–11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; 10/24–12/12. Protetch, 560 Broadway (966-5454).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

JANN ROSEN-QUERALT—A "garden" installation that represents the balancing point between human control and wild nature, using blocks of melting ice, earthworms, mud, and other evocative materials and objects; 10/24–11/28. Yi, 249 Centre St. (334-5189).

JOHN SANDERS—Recent sculpture; through 10/31. Harris, 524 Broadway (941-9895).

SEAN SCHERER/KEITH BOADWEE—Geometric paintings that explore the sources of early 20th-century Russian avant-garde painting/Photographic reinterpretations of works by well-known artists. Through 11/7. Stux, 155 Spring St. (219-0010).

JIM SHAW—Six hundred small canvases that comprise four large portraits, one of which covers the interior walls of a log cabin built inside the gallery; through 11/7. Metro Pictures, 150 Greene St. (925-8335).

JAUNE QUICK-TO-SEE SMITH—New paintings and works on paper that celebrate the values and achievements of indigenous people and de-emphasize Columbus's "discovery" of America; through 11/4. Steinbaum, 132 Greene St. (431-4224).

JOAN SNYDER—Recent paintings that incorporate such varied media as straw, silk, iron ties, and wood; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

BUZZ SPECTOR—Narrative collages of old postcards; through 11/14. Miller, 138 Spring St. (226-1220).

PATRICK STRZELEC—Five large-scale minimal sculptures; through 11/14. Toll, 146 Greene St. (431-1788).

MICHELLE STUART—Works from the 1970s using earth and stones on paper that capture the passage of time as revealed by place; through 11/14. Fawbush, 76 Grand St. (274-0660).

LAUREN SZOLD—A work in which a mixture of flour, eggs, salt, and water has been poured on the gallery's floor, its shape and condition dictated by gravity and the weather; through 11/14. 303, 89 Greene St. (966-5605).

TODT/DIETER APPELT—Collaborative sculpture and objects titled "Smell Freedom"/Photographs from the late 1970s. Through 11/14. P.P.O.W., 532 Broadway (941-8642).

THOMAS TROSCH—Paintings that depict figures dressed in haute couture conversing in rooms filled with abstract paintings, with speech bubbles carrying texts culled from books meant to teach the average American businessman the essentials of the Japanese language; through 10/31. Fiction/nonfiction, 21 Mercer St. (941-8611).

RICHARD TUTTLE—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

LIENHARD VON MONKIEWITSCH—Concrete reliefs painted with dark pigments; through 11/19. Auchincloss, 558 Broadway (966-7753).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

PHILEMONA WILLIAMSON—Recent figurative paintings; through 11/3. Kelly, 591 Broadway (226-1660).

XAWERY WOLSKI—Recent terracotta sculptures that explore the possibilities of the circle, the square, and the cross; through 10/28. Hoffman, 429 W. Broadway (966-6676).

CHRISTOPHER WOOL—New paintings; through 11/14. Luhring Augustine, 130 Prince St. (219-9600).

ANDREW YOUNG/PETER WAITE—Recent paintings/Works on paper from "The Highgate Series." Through 11/14. Beitzel, 102 Prince St. (219-2863).

BRENDA ZLAMANY—Portraits of cadavers, dead animals, and live subjects; 10/22–11/18. Donahue, 560 Broadway (226-1111).

Other

VANESSA BELL—Works on paper from the artist's estate, including a portrait of Duncan Grant, her rug design for the Omega Workshops, and studies for illustrations for the 1933 Hogarth Press edition of *Flush: A Biography* by Virginia Woolf; through 11/7. Davis & Langdale, 231 E. 60th St. (838-0333).

DOUGLAS FRASER—Large-scale paintings that evoke WPA murals, on themes of technology, the workplace, and sports; 10/22–11/29. Illustration, 330 E. 11th St. (979-1014).

ANTTI LINNOVAARA—Mixed-media paintings by a Finnish artist; through 10/31. Bace, 2 Bond St. (388-9755).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

STEFANIE NAGORKA—Recent sculpture; through 10/31. Information, 411 E. 9th St. (505-8486).

ROXIE PAINE—New motorized sculpture and drawings; through 11/8. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

HUGO SUTER AND ROLF WINNEWISSER—Collaborative paintings, prints, and installations by two Swiss artists; through 11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

MARK WEST—A site-specific installation of concrete formed by pouring it into flexible fabrics, and a series of "drawings" made by erasing; through 10/31. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal Engraving"; 10/24–12/12.

FRIEDMAN—1117 Madison Ave. (794-8950). "Liberation of the Aesthetic: Russian Avant-Garde 1900 to 1930," with paintings, works on paper, and photographs by Altman, Chasnik, Lissitzky, Malevich, Popova, Rodchenko, others; through 11/7. Also on view at Houk Friedman, 1094 Madison Ave. (794-8889).

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American Neo-classical paintings, sculpture, prints, furniture, glass, porcelain, and silver; through 10/31.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991).

"Remerica! America: 1492–1992," with works by Azaceta, Birch, Colo, Escobar, Katz, Parra, Velarde, others; through 10/30.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; 10/24–12/4.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Sculpture by Beeton, Freedman, Seng; through 11/14.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Avery, Baziotes, Goldberg, Muller, Nevelson, Thompson; through 10/31.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, and sculpture by 19th and 20th-century American artists, including Audubon, Cassatt, Dove, Sheeler, Sully, others; through 11/21.

57th Street Area

ADLER—41 E. 57th St. (308-0511). "Russian Avant-Garde Graphic Art and Design, 1912–1933," with works by Goncharova, Larionov, Lissitzky, Malevich, Rodchenko, others; through 10/31.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Prints by Archipenko, Avery, Bonnard, Hopper, Matisse, Motherwell; through 10/31.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "As Above, So Below," with paintings by Bueno, Celmins, Ewen, Moppett, Tirelli; through 11/7.

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Weems, Wong, others; through 11/28.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

IBM—590 Madison Ave. (745-6100). "Christopher Columbus and the Spanish Exploration of the Indies"; through 11/7.

KOHN PEDERSON—111 W. 57th (398-6890). "The Art of the Eye," with paintings, sculpture, and photographs by visually impaired artists; 10/27–11/14.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; 10/27–12/5.

SoHo and TriBeCa

A.K.A.N.E.A.—465 Canal St. (274-0438), Thur.–Sat 12–6. Works by Block, Coville, Davidson, Kaufman, Rosen, others; through 10/31.

ALAN—524 Broadway (226-5145). "Still Life Today," with works by Alonso, Crawford, Dowell, Fay, Hoeflich, Grimes, Munson, Rowe, Zlamany, others; through 11/14.

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Holzer, Johns, Long, Mullican, Ruscha, Simpson, Weiner, others; through 11/7.

ARENA—128 Wooster St. (226-1420). New works by Haub, Kretschmer, Miller, Spurrier; through 11/21.

ART IN GENERAL—79 Walker St. (219-0473). "Treasures of New York: Sculpture and Installation by John Kindness"; "Adios Columbus: Works by Nine Latin Artists"; through 11/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "AIDS Forum: Merle Temkin—Window Screen Embroideries"; "Robert Farber: I Thought I Had Time—An Installation and Paintings from 'The Western Blot Series' "; "A New World Order II: Remapping Tales of Desire by Karen Atkinson"; "Ping Chong: A Facility for the Channeling and Containment of Undesirable Elements"; through 11/21.

CAVIN-MORRIS—560 Broadway (226-3768). "Idio-syncretics, Part I," with works by Cisowski, Gonzalez, Vega-Pujol; through 11/14.

CUGLIANI—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by De Saint Phalle, Rickey, others; through 11/21.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GIBSON—568 Broadway (925-1192). "Natural Science," with works by Beuys, Bourgeois, Hesse, Keeley, Laramee, Newman, Oppenheim, others; through 10/31.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (226-1139). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; through 10/31.

GRANARY BOOKS—568 Broadway (226-5462). "Women on Earth," with artists' books by Bakos, Hartzell, Scholinski, Sherry, Sobell, Van Hooven, Webber; 10/23–11/28.

HAWKINS—448 W. Broadway (477-4699). "Ballots or Bullets: You Choose," with works by The Abortion Project, Bachman, Diamond, Faust, Minter, Rockman, Serrano, Sheehan, Staehle, Tiravanija, Tisdale, others; through 11/27.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

KUNSTHALL—129 Greene St. (598-4617). Works by Croak, Flavin, Jori, Lewitt; through 10/31.

NOSEI—100 Prince St. (431-9253). "Who's Afraid of Duchamp, Minimalism, and Passport Photography?" with works by Beckman, Etkin, Howey, Lasker, Lemieux, Moylan, Taaffe, others; through 10/31.

PEARL—420 W. Broadway (966-5506). Geometric abstract works by emerging and mid-career artists, including Allain, Helfant, Lang, Ortins, Rousselot, Row, Spence, Tsujimura, Westfall; through 10/31.

PRETTO—103 Sullivan St. (431-3041). Works by Allain, Andre, Gallace, Lea, Lewitt, Obering, Smith, others; through 10/31.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; 10/24–1/9/93.

RICCO/MARESCA—105 Hudson St. (219-2756). "Without Parallel," with works by Darger, Edmondson, Finster, Murry, Ramirez, Traylor, Yoakum; through 11/28.

ROSEN—130 Prince St. (941-0203). Tattoo designs by Acconci, Baldessari, Diamond, Faust, Gonzalez, Prince, Weiner; through 11/28.

SHAPOLSKY—99 Spring St. (334-9755). Paintings from the 1950s and 1960s by Briggs, sculpture from the 1960s to the present by Lassaw, works on paper from the 1970s to the present by Calcagno; through 10/31.

65 THOMPSON STREET—65 Thompson St. (219-2219). "Angels and Franciscans," with models, drawings, and photographs by eleven Los Angeles and San Francisco-based architects who have been influenced by Frank Gehry; through 11/7.

SNYDER—588 Broadway (941-6860). "Mythic Space: Native American Influences on American Art of the 1940s," with works by Barnet, Busa, Daum, Gottlieb, Wheeler; through 11/21.

STARK—594 Broadway (925-4484). "Pushing Painting," with works by Baroff, Dickerson, Estenger, Haub, Hyde, Maltz, Tiemann; through 10/31.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. Works by the faculty of Visual Arts, School of the Arts, Columbia University, including Chow, Diamond, Kaish, Pfaff,Rand, Sisto, others; through 10/31.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.–Sat. 1–6. "The Auto-Erotic Object," with works by Anker, Blake, Connor, McCarthy, Scher, others; through 11/13.

PARSONS—2 W. 13th St. (229-8987). Works by Native American and African American artists, including Bigman, Jemison, Pindell, Ringgold, Sligh, Washington, others; through 10/30.

WHITE COLUMNS—154 Christopher St. (924-4212). "Vibology," with paintings by Friedman, Gray, Greenbaum, Lang, Salzman, Siena, Viti; "White Room Program," with works by Holub, Miller, Seidler; through 11/1.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

JOHN BLAKEMORE—Silverprint studies of found objects and raw materials from the photographer's own garden; through 11/14. Miller, 138 Spring St. (226-1220).

NANCY CRAMPTON—Photographs of artists and writers from 1972–1992; through 10/31. La Maison Francaise of New York University, 16 Washington Mews (998-8750), Mon.–Fri. 10–6, Sat 2-6.

LYNN DAVIS—Recent photographs of geysers in Yellowstone National Park, pinnacles and gorges in Australia, and Niagara Falls in New York; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

INGRID DINTER—Still-life photographs; through 11/7. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

JOHN DIVOLA—Black-and-white photographs of four sites in California, derived from details of high-speed 35mm negatives; 10/22–11/28. Baum, 588 Broadway (219-9854).

MITCH EPSTEIN—Photographs of Vietnam taken during the spring of 1992; through 11/7. Tenri, 575 Broadway (925-8500).

GAGOSIAN—980 Madison Ave. (744-2313). Photographs of the moon's surface from the Surveyor Missions, 1966–68; through 10/31.

ANDREW GARN—Color display transparencies of New York's Chinatown mounted in lacquer boxes; through 10/30. Harris, 383 W. Broadway (431-3600).

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. Through 10/31: "Camera as Weapon: Worker Photography Between the Wars."

JAN GROOVER—Recent photographs of still-life arrangements; through 11/14. Miller, 41 E. 57th St. (980-5454).

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state; 10/27–12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. 10/23–1/24/93: "Karsh: American Legends." 10/23–1/24/93: "Ernst Haas: In Black and White."

SUZANNE LAFONT—Recent photographs; through 11/21. Goodman, 24 W. 57th St. (977-7160).

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). Manipulated photographs by Bernstein, Enfield, Neaman, Rosen, Ross; through 11/14.

NIKON HOUSE—620 Fifth Ave. (353-3110). Selected works from the Second Annual Advertising Photography Awards; through 10/31.

NICHOLAS NIXON—Photographs of students at the Perkins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; 10/21–12/5. Zabriskie, 724 Fifth Ave. (307-7430).

LUIS GONZALEZ PALMA—Portraits of Mayan people by a

35-year-old Guatemalan architect; through 11/21. Lowinky, 575 Broadway (226-5440).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

SANDY SKOGLUND—New color photographs with accompanying installations and animated figures; through 10/31. Borden, 560 Broadway (431-0166).

STELLWEG—87 E. Houston St. (431-5556). "Enfocando Mexico," with vintage photographs by Brady, Bresson, G. Kahlo, Kertesz, Modotti, Strand, Weston, others; through 10/30.

KARL STRUSS—Vintage photographs; through 10/31. Drake, 50 W. 57th St. (582-5930).

PHILIP TRAGER—Photographs of contemporary dancers; through 11/14. Saul, 155 Spring St. (431-0747).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 10/30: "Raiders of the Fine Arts: Summer 1992." Through 1/3/93: "Meg Webster: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 12/15: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." 10/24–1/24/93: "Robert Rauschenberg: The Early 1950s."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 10/25: "Modern Design: 1890–1990." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." 10/23–1/10/93: "The Century of Tung Ch'i-ch'ang." 10/27–1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." Through 11/1: "The Columbus Letter."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont." Through 2/16/93: "The Artist and the Book in 20th-Century Italy."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . 10/23–2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/21 at 10 a.m., 2, and 6: "Magnificent Jewels and American Jewelry." On view from 10/17. 10/22 at 10 a.m. and 2: "Japanese Swords and Sword Fittings from the Collection of Dr. Walter A. Compton, Part II." On view from 10/17. 10/23 at 10 a.m.: "Surimono, Privately Commissioned Japanese Prints from the Collection of Paul F. Walter." On view from 10/17. 10/23 at 11:30 a.m. and 2: "Japanese Prints." On view from 10/17. 10/24 at 10 a.m. and 2: "Important American Furniture, Folk Art, and Decorative Arts." On view from 10/17. 10/26 at 10 a.m.: "Korean Works of Art." On view from 10/24. 10/26 at 6: "Chinese Export Porcelain." On view from 10/24. 10/27 at 10 a.m. and 2: "Silver, Objects of Vertu, and Russian Works of Art." On view from 10/24.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 10/22 at 10 a.m.: "American Furniture & Decorations." On view from 10/17. 10/26 at 10 a.m. and 2: "Silver Sale."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/21 and 10/22 at 10:15 a.m. and 2: "Arcade Jewelry." On view from 10/15. 10/23 at 10:15 a.m.: "Chinese Export Porcelain." On view from 10/17. 10/24 at 10:15 a.m. and 2: "English Furniture." On view from 10/17. 10/25 at 12: "Americana." On view from 10/22. 10/26 at 10:15 a.m. and 2: "Watches." On view from 10/24. 10/27 at 10:15 a.m. and 2: "English & Continental Ceramics." On view from 10/24.

SWANN—104 E. 25th St. (254-4710). 10/22 at 10:30 a.m.: "Early Printed Books." On view from 10/19.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 21

LA SCALA ORCHESTRA, Riccardo Muti conducting. Verdi's *Requiem*. Carnegie Hall at 8. $20–$125.

WAYNE CHAMBER ORCHESTRA, Murray Colosimo conducting. Works by Benny Golson, more. Alice Tully Hall at 8. $17.

CABARET COMES TO CARNEGIE—Marcia Lewis, vocalist. Weill Recital Hall at 8. $20.

KITARO—Radio City Music Hall at 8. $25–$35.

MICHAEL DAVIS, trombonist. Works by Shari Feder and Davis. Merkin Concert Hall at 8. $10.

THEY MIGHT BE GIANTS—With Robin Holcomb. Variety Arts Theatre, Third Ave. between 13th and 14th St. (239-6200), at 7. $22.

NEW MUSIC CONSORT—Works by Chen Yi, Ada Gentile, others. Manhattan School of Music, 122nd St. and Broadway (362-0962), at 8. (Panel at 7.) $8.

MUSIC AT THE ALTERNATIVE MUSEUM—Tom Hamilton and J.D. Parran perform on electronics and woodwinds. 594 Broadway (966-4444), at 8. $8.

Thursday, October 22

NEW YORK PHILHARMONIC, Kurt Masur conducting. Works by Beethoven. Avery Fisher Hall at 8. $10–$50.

CARNEGIE HALL JAZZ BAND—The "Saxaphone Summit" features guest artists Flip Phillips, Grover Washington Jr., others. Carnegie Hall at 8. $15–$45.

JACKSON/PALTER—Cabaret concert. Weill Recital Hall at 8. $15.

DAVID THOMAS, baritone. With pianist Malcolm Bilson. Works by Schubert. Merkin Concert Hall at 8. $20.

BILLY TAYLOR, jazz pianist. With guest saxophonist Gerry Mulligan. Metropolitan Museum of Art at 7. $20.

TRIO FONTENAY, piano/violin/cello ensemble. Works by Haydn, Brahms, more. Miller Theater, 116th and Broadway (854-7799), at 8. $15.

JAZZ AT SAINT PETER'S—In honor of cabaret artist Bobby Short. Works by Duke Ellington. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $50 ($250–$500, with cocktails and buffet at 6:30).

THEY MIGHT BE GIANTS—See 10/21. Tonight with Drink Me.

LARRY BELL, pianist. With cellist Eric Bartlett, violist Sarah Clarke, others. Premiere of Bell's Piano Quartet. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

BARGEMUSIC—Pianist Philip Bush, violist Paul Coletti, cellist Ronald Thomas, violinist Keng-Yuen Tseng. Works by Tartini, Mendelssohn, Strauss. Fulton Ferry Landing at 6:30. $75, dinner and concert.

Friday, October 23

NEW YORK PHILHARMONIC—See 10/22. Today at 11 a.m. $10–$40.

JAN LEWAN ORCHESTRA, Stephen Kaminski conducting. Works by Chopin, more. Avery Fisher Hall at 8. $29–$39.

BENJAMIN LUXON, baritone. With pianist David Willison. Works by Schubert, Loewe, Wolf. Weill Recital Hall at 8. $20.

REBA MCENTIRE—Radio City Music Hall at 8. $20–$25.

BEAUX ARTS TRIO—With violist Lawrence Dutton. Works by Faure, Rochberg, Brahms, more. Metropolitan Museum of Art at 8. $25.

YEREVAN WOMEN'S CHORUS OF ARMENIA—Armenian folk melodies, sacred music, and patriotic songs. Symphony Space at 8. $15–$20.

KITCHENS OF DISTINCTION—With Bleach. The Marquee, 547 W. 21st St. (307-7171), at 9. $13.50–$15.

SUGAR—With the Boo Radleys. The Academy, 234 W. 43rd St. (307-7171), at 8. $17.50–$19.

ROULETTE PIANO FESTIVAL—David Lopato performs "Old and New Works for Prepared and Unprepared Piano and Pianist." Roulette, 228 W. Broadway (219-8242), at 9. $7.

BEN NEILL, mutantrumpeter. Fusion of avant-garde, baroque, rock, country-western. Thread Waxing Space, 476 Broadway, Second Floor (966-9520), at 8. $8.

BEN ALLISON GROUP—Original compositions. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

NARIO SATO, guitarist. Contemporary Japanese music. New York Society for Ethical Culture, 2 W. 64th St., (548-6724) at 8. $10.

THEATRE MUSIC OF LOU RODGERS—With singer-actors Annie Chadwick, Wallace Norman. Sanford Meisner Theatre, 164 Eleventh Ave. (691-6105), at 6. $10.

JUILLIARD ORCHESTRA, Michael Morgan conducting. Works by Hummel, Mahler. Alice Tully Hall at 8. Free (tickets required).

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conducting. Works by Gould, Bernstein, more. Brooklyn Academy of Music Opera House, 30 Lafayette Ave. (718-636-4100), at 8. $12–$25.

Saturday, October 24

NEW YORK PHILHARMONIC—See 10/22.

JAZZ AT LINCOLN CENTER—Semifinals of the Thelonious Monk International Jazz Drums Competition. Fifteen drummers from five countries. Alice Tully Hall at 2. $8–$12.

ELIZABETH BAUER, soprano, **RICHARD EIKENBERRY,** baritone. With pianist Alison Voth. Selections from the repertory of the Hutchinson family, early-American entertainers. Weill Recital Hall at 2. $10.

NANCY GARNIEZ, pianist. Works by Mozart, Beethoven, Bartok, Milhaud. Weill Recital Hall at 5:30. $15–$20.

JAE CHO, pianist. Weill Recital Hall at 8:30. $13.50.

REBA MCENTIRE—See 10/23.

GUARNERI STRING QUARTET—Works by Beethoven. Metropolitan Museum of Art at 8. $25.

NEW YORK VIRTUOSO SINGERS—Works by Bach. Merkin Concert Hall at 8. $12.

NEW YORK CHAMBER SYMPHONY OF THE 92ND ST. Y, Gerard Schwarz conducting. Works by Martinu, more. 92nd St. Y's Tisch Center for the Arts at 8. $25–$30.

GROVER WASHINGTON, JR.—Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $27—$30.

BEN NEIL—See 10/23.

ROULETTE PIANO FESTIVAL—Michael Harrison performs "Just Intonation." Roulette, 228 W. Broadway (219-8242), at 9. $7.

THE SAMPLES—The Academy, 234 W. 43rd St. (307-7171), at 8. $14–$16.

SONIC YOUTH—Roseland, 239 W. 52nd St. (307-7171), at 8. $15.

SISTER SADIE AND THE FAMOUS BIBLETTES—Ethnic Folk Arts Center, New York Historical Society, 170 Central Park West (873-3400, X246), at 7:30. $7.

SAFFIRE-THE UPPITY BLUES WOMEN—Blues music. P.S. 41 Auditorium, 116 W. 11th St. (864-0344), at 8. $15.

GREGG SMITH SINGERS—"Music and Poetry of Old and New Worlds." St. Peter's Church, Lexington and 54th St. (874-2990), at 8. $15.

Sunday, October 25

MIDORI, violinist. Works by Mozart, Beethoven, Debussy, more. Avery Fisher Hall at 3. $15–$30.

JAZZ AT LINCOLN CENTER—Finals of the Thelonious Monk International Jazz Drums Competition. Avery Fisher Hall at 7. $10–$15.

LINCOLN CENTER CHAMBER MUSIC SOCIETY—With pianist David Golub and harpsichordist John Gibbons, others. Works by Prokofiev, Bach, Mendelssohn. Alice Tully Hall at 5. $15–$25.

CHAMBER ORCHESTRA OF THE PALISADES, Jose Contreras conducting. Works by Beethoven, Wagner, Schubert. Alice Tully Hall at 8. $25–$35.

YEVGENY MOGILEVSKY, pianist. Works by Schumann, Ravel, Prokofiev. Carnegie Hall at 3. $15–$30.

NEW YORK PHILHARMONIC ENSEMBLE—Works by Beethoven, Faure, more. Merkin Concert Hall at 3. $12.

MUSICA DE CAMARA—Works by Beethoven, Mendelssohn, Shostakovich. Merkin Concert Hall at 8. $10.

NEW YORK CHAMBER SYMPHONY OF THE 92ND ST. Y—See 10/24. Today at 3.

NEW YORK VIRTUOSI CHAMBER SYMPHONY, Kenneth Klein conducting. World premiere of Robert Baska's Concerto for Harpsichord and Orchestra, more. Miller Theatre, Broadway and 116th St. (854-7799), at 3. $16.

NEW SCHOOL CONCERTS—Chamber Orchestra, Alexander Schneider conducting. Haydn symphonies. 66 W. 12th St. (229-5689), at 2. $5.

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EDWIN KOWALIK, Polish pianist. Works by Chopin. Consulate General of Poland, Madison Ave. and 37th St. (289-4496), at 7. $15.

THEATER MUSIC OF LOU RODGERS—See 10/23.

JAZZ AT SAINT PETER'S—Jacek Pulubiec Trio. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

KAZUKO HAYAMI, pianist. Works by Weber, Chopin, Scriabin. St. Peter's Church, 20th St. between Eighth and Ninth Ave. (691-6263), at 4. $6.

NEW YORK FESTIVAL OF SONG—Chamber music accompanying monologues and poetry. Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $16.

HARLEM SPIRITUAL ENSEMBLE—Traditional and modern spirituals. Trinity Evangelical Lutheran Church, 100th St. between Columbus and Amsterdam Ave. (749-3657), at 5. $10.

BARGEMUSIC—See 10/22. Today at 4. $18, concert only.

Monday, October 26

RIVERSIDE SYMPHONY, George Rothman conducting. Works by Sibelius, Stravinsky, Szymanowski. Alice Tully Hall at 8. $14–$25.

KATHRYN RADCLIFFE, soprano. Works by Rossini, Debussy, Mozart, more. Weill Recital Hall at 8. $15.

INTERNATIONAL HARPSICHORD FESTIVAL—Harpsichordist Kenneth Gilbert performs works by d'Anglebert, Bach, more. Merkin Concert Hall at 8. $15.

SOUND MINDS: NEW MUSIC SERIES—See 10/25. Tonight at 8.

HELLMAN'S ANGELS—With jazz/classical harpist Daphne Hellman. Mark Goodson Theater, 2 Columbus Circle (841-4253), at 12:30. Free.

NOONDAY CONCERTS—The Virtuoso Strings. Works by Vivaldi, Handel, Arensky. St. Paul's Chapel, Broadway and Fulton (602-0747), at noon. $2.

NEW YORK MADRIGAL SINGERS—Music from Spain, Portugal, Elizabethan England. St. Peter's Church, Lexington Ave. and 54th St. (472-1662), at 7. $20.

Tuesday, October 27

NEW YORK PHILHARMONIC—See 10/22. Tonight at 7:30.

LINCOLN CENTER CHAMBER MUSIC SOCIETY—See 10/25. Tonight at 7:30.

THE BEST OF BROADWAY—Peter Howard, Ron Raines and others perform to benefit Camp Vacamas. Weill Recital Hall at 8:30. $50–$150.

GUILLERMO FIERENS, guitarist. Works by Bach, Turina, others. Merkin Concert Hall at 2. $8.

WISCONSIN BRASS QUINTET—Works by Reynolds, Stevens, more. Merkin Concert Hall at 8. $12.

TOKYO STRING QUARTET—Works by Haydn, Laderman, Schubert. 92nd St. Y's Tisch Center for the Arts at 8. $22.50–$25.

ERASURE—Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $29.50 (sold out).

INNER EAR SERIES—Violinist Laura Seaton and others in "Framework." Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

JEFFREY THOMAS, tenor. Works by Britten. Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013, X303), at 7:30. $20–$35.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 10/21 at 8: Strauss's *Die Fledermaus,* Gibson conducting; soloists include Lawrence, Wasson, Brubaker, Orth, Mattsey, McKee, Groenendaal, Billings. 10/23 at 8: Mozart's *The Magic Flute,* Bergeson conducting; Futral, Kelley, Kelly, Lau, West, Dworchak. 10/24 at 1:30: Blitzstein's *Regina,* Hunter conducting; Munro, S. Woods, Futral, D. Woods, Lehr, Wentzel, Baker, Daniecki. 10/24 at 8: Strauss's *Die Fledermaus;* same as 10/21. 10/25 at 1:30: Bizet's *Carmen* (in French with supertitles), Ajmone-Marsan conducting; Redmon, Riel, Barasorda, Dworchak. 10/27 at 8: Mozart's *The Magic Flute*; same as 10/23.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 10/21 at 8: Glass's *The Voyage,* Ferden conducting; soloists include Schuman, Troyanos, Creech, Montgomery, Erickson, Shaulis, Robbins, Opalach. 10/22 at 8: Puccini's *Madama Butterfly,* Rudel conducting; Watanabe, White, Sylvester, Pons, Hoffman, Laciura, Schroeder, Courtney, Vernon, Crouthamel. 10/23 at 8: Verdi's *Falstaff,* Keenan conducting; Freni, Bonney, Horne, Bunnell, Plishka, Olsen, Pola, Fitch, Laciura, Berberian. 10/24 at 1: Glass's *The Voyage;* same as 10/21, except Perry for Creech and Noble for Montgomery. 10/24 at 8:30: Puccini's *Tosca,* Badea conducting; Dimitrova, Pavarotti, Fondary, Loup, Wells, Anthony, Short, Aceto, Musial-Aderer. 10/26 at 7:30: Rossini's *Semiramide* (first performance), Marin conducting (debut); Weidinger, Scalchi (debut), Lopardo, Tumanyan, Wells, Cho (debut), Forest, Yannissis. 10/27 at 8: Puccini's *Tosca;* same as 10/24.

Amato Opera

AMATO THEATRE—319 Bowery (228-8200). Through 5/16/92. Tickets: $16. 10/24 at 7:30, 10/25 at 2:30: Gounod's *Faust,* Anthony Amato conducting.

Other

GOLDEN FLEECE LTD.—Sanford Meisner Theatre, 164 Eleventh Ave. (691-6105). The company's first annual opera commission, *A Desperate Waltz.* Also *Wishing Bone* and *The Bear.* $15.

OPERA AT NOON—St. Paul's Chapel, Broadway and Fulton St. (602-0747). 10/22 at noon: Verdi's *Rigoletto.* $2.

DANCE

Bill T. Jones/Arnie Zane & Co.

THE JOYCE THEATER—Through 10/25. Tickets: $25. 10/21–10/24 at 8, 10/25 at 2 and 7:30: Modern dance.

Trisler Danscompany

THE JOYCE THEATER—10/27–11/1. Tickets: $23. 10/27 at 8: Elements of ballet and modern dance.

Paul Taylor Dance Company

CITY CENTER—10/27–11/8. Tickets: $10–$40. 10/27 at 7: New York premiere of *Oz* (581-1212).

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 10/21–10/24 at 8, 10/25 at 3: Douglas Dunn & Dancers in *Landing;* $12. 10/26–10/27 at 8: Dan Moses Schreier in *No Music Composition Can Possibly Express My True Feelings #3;* $10.

CAROL FONDA & COMPANY—DIA Center of Art, 155 Mercer St. (431-3364). 10/22–10/23 at 8:30: *Tango Nuevo.* $25, performance and refreshments.

TOMOE SHIZUNE & HAKUTOBO—Japan Society, 333 E. 47th St. (752-3015). 10/22–10/23 at 8: Eight-member Butoh company (lecture at 7). $20.

AMERICAN DANCE GUILD—Hunter College Studio Theater, 68th St. and Lexington Ave., sixth floor. 10/23–10/24 at 8: *Bare Bones.* $10.

RITHA DEVI—270 W. 89th St. (988-7697). 10/24 at 7: Classical dance from India. $7.

MOVEMENT RESEARCH—Judson Church, 55 Washington Square South (477-6854). 10/26 at 8: David Alan Harris and Tere O'Connor. Free (reserve).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 10/21 at 8: Leah Gilliam in *Now Pretend;* $6. 10/22–10/25 at 9: Laurie Carlos in *White Chocolate for My Father;* $8.

LA MAMA—74A E. 4th St. (475-7710). 10/22–10/24 at 10: H.M. Koutoukas's *Skin of the Night.* 10/26 at 8: *Alien Comic's Nite of Scary Comedy;* $10–$12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: *salmon in woven potatoes, rabbit pot-pie,* lump crab and potato fritters, venison and other game dishes. *Res. sug. L Mon.–Fri. noon–2:30. Br* Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-*theater D Mon.–Fri. 5–6:30.Private parties for 15–* 150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 *different wines by the glass. No res. Open Mon.–* Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. *noon*–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Ta*tiana, salade de poireaux, sauté red snapper,* cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res: sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3:30. D Tue.–Sat. 5–11:30, Sun. to 10:30. Bar menu 3–midnight. Closed Mon. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. North Italian-Mediterranean. Spcls: little neck clams steamed in a Campari, garlic, and basil sauce, potato gnocchi with rucola lemon pecorino, roast tuna with white beans, fried artichokes and saffron. Open daily noon to 11. Sun. 1 to 10. Private parties for 25. **(I)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. **(I–M)** **AE, CB, DC, MC, TM, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily

5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and wild boar sausages with warm lemon potato salad; smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a bran-

Rembrandt

Willm Shakspere

L da Vinci

L.v. Beethoven

Mozart

Vincent

Edgar Allan Poe

Elizabeth Barrett Browning

Renoir

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dade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon on dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30.

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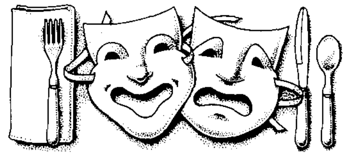

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D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000).

Edwardian Room: Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East *60th* St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, *crisp red snapper served in artichoke olive broth.* Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques jul*ienne, caneton rõti aux pommes sauce citron.* Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad *of salmon with fresh goat cheese and crisp* potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, *filet tips with summer vegetables in a peppered* crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E) Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken *with three sauces,* Caribbean *steamed* grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.– Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porçhini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

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RESTAURANTS

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

ANNA'S HARBOR—565 City Island Ave. (885-1373). Casual. Italian seafood. Spcls: broiled twin lobsters, combination marinara, surf and turf. Res. sug. L and D daily 11 a.m.–11. Private parties for 350. **(M)** **AE, CB, DC, MC, V.**

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara; chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I)** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—Big Apple Circus is 10/22–1/10. At Lincoln Center. $10–$45; call for details (268-0055). . . .**United Nations Information Fair** is 10/20–30, 9 a.m.–5. In the public lobby of the General Assembly Building, First Ave. and 46th St. Free (963-7721). . . .**Amsterdam Avenue Fall Festival** is 10/24, 11 a.m.–6. 86th to 96th Sts. Free (764-6330). . . .**Sheridan Square Autumn Festival** is 10/24, 10 a.m.–dusk. On Washington Pl. from 6th to 7th Aves. Free (995-9372). . . .The **Psychic Fair** is 10/25, 11 a.m.–7. At the Doral Inn, 49th St. and Lexington Ave. $5 (686-4121). . . .**Hudson Harvest Festival** is 10/25, 10 a.m.–dusk. 8th Ave. from Bleecker to 14th Sts. Free (995-9372).

EXHIBITS—Australian AIDS Information Posters on display at NYU's Grey Art Gallery through 10/31. Free; call for times (998-6780).

PERFORMANCES—Anne Ludlum's *Kate and Isabel* is through 10/31 at the St. Marks Studio Theatre. $10 (387-8153). . . .The New York Shakespeare Festival presents **Public Fringe** with **Chris Glenn, Scott Blakeman,** and **Twin Fish** on 10/22–23 at 10:30 and **No Shame** with lounge acts, skits and music on 10/21 at 10:30. Joseph Papp Public Theater. Call for details. (598-7150). . . .Ninth Street Theater and Charas, Inc present **Despoiled Shore Medea Material Landscape with Argonauts** is 10/22-11/8. A multi-media theater spectacle. Ninth Street Theater. Call for details; $10 (533-6835). . . .The **Alien Comic** presents a night of comedy at The Club at La Mama on 10/26 at 8. $12 (475-7710)

BENEFITS—Benefit Dinner for **The Associated Blind, Inc.** is 10/22 at 6. At La Galerie at the Rendez-Vous. $100 and up (255-1122, ext. 14). . . .**Dancespace Project** presents *Food for Thought* on 10/23–25 at 8:30. St. Mark's Church. $5 and two cans of food, or $10 (674-8194). . . .Proceeds from the opening performance of *The Littlest Clown* go to **Broadway Cares/Equity Fights AIDS.** 10/23, ice cream party at 3, show at 4. At Steve McGraw's, 158 West 72nd St. $14.95 (688-1740). . . .Philharmonic Orchestra of New York presents a benefit concert for **God's Love We Deliver,** an organization that provides free meals to homebound AIDS patients, 10/25, at 3. Symphony Space. $10 (864-5400). . . .Memory Walk is 10/25, begining at 9 a.m. Proceeds to the New York chapter of the **Alzheimer's Association.** Start at Union Square Park. Call for details (983-0700). . . .**802 Fights AIDS/The Actors' Fund** present benefit concerts by Carter Brey and Jeffrey Swann on 10/25 at 8 and The Lark String Quartet on 10/26 at 8. At Christ and Saint Stephen's Episcopal Church, 120 West 69th Street. $10 (221-7300, ext. 139). . . .The Kitchen presents *Looking Over My Shoulder,* a benefit concert for **God's Love We Deliver** on 10/26 at 8. At the Kitchen, $35 (255-5793).

LECTURES, DISCUSSIONS, AND READINGS—Brentano's Bookstore presents readings by **Mona Simpson, Amy Wilentz, Stanley Crouch,** and **Linda Gregg** on 10/21, 7–9 and readings by the **1992 Whiting Writers's Awards** (TBA) on 10/24 at noon. Brentano's Bookstore. Free (826-2450). . . .**The American Museum of Natural History** presents *500 Years of Columbus,* a lecture by **Ivan Van Sertima,** on 10/21, 7–8:30 and *Charles Darwin and the Victorian Spiritualists,* a lecture by **Richard Milner** on 10/22, 7–8:30. At the AMNH. $15 (769-5310). . . .**Shakespeare & Co.** presents a reading by **Susan Minot** on 10/21 at 7:30. Shakespeare and Co. (uptown). Free (580-7800). . . .**Women, Men, and Media** presents *Media and the Family: Scapegoats and Realities,* a panel discussion, on 10/21, 9 a.m.–noon. The New York Times Auditorium. $15 (998-7974). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents **Susan Sontag** on 10/21 at 8, and an interview with **Gary Snyder** at 6, followed by a reading at 8:30 on 10/26. Call for info (996-1100). . . .**The Nuyorican Poets Cafe** presents **Michael Karlsberg's** *Outspoken Event* with **Stan Leventhal** and **Joan Nestle** on 10/21; *A Caribbean Celebration* with **Chalk Dust** and **Linton Kwesi Johnson** on 10/22, 10/24; **Pamela Sneed's** *A Contemporary Tale of Harriet Tubman: A Black Woman's Journey* on 10/23; **Slams** are 10/21, 10/23. Call for details (505-8183). . . .**The Poetry Project** presents readings by **Sherman Alexi** and **Susan Cataldo** on 10/21 at 8; **Amy Hempel** and **Diane Williams** on 10/23 at 10:30; and **Rick Ocasek** and **Jeff Wright** on 10/26 at 8. At St. Mark's Church. $5 (674-0910). . . .*Healing from Child Sexual Abuse—The Power of Creativity in Healing,* a lecture by **Ellen Bass** is 10/22 at 7. The Ethical Culture Society. $16 (274-1948). . . .**Rizzoli Bookstore** presents a reading by **Paule Marshall** on 10/22 at 6:30. Free (674-1616). . . .**La Mama La Galleria** presents *Deep Voice, Rough Talk,* poems by **David Mills** on 10/23 at 8 and *Whispers, Screams, and Songs,* written and performed by **Donna Long** on 10/24 at 8. Contributions accepted (505-2476). . . .**The Academy of American Poets** presents the **Caribbean Poetry Festival** on 10/22–24 (254-9628) and **The Best American Poetry 1992** on 10/27. Call for details (274-0343). . . .**Artists Talk On Art** presents *In the Sixties We Did It On the Streets and the Museums. . .Where Do We Do It Now?* on 10/23, 7:30. With **Irving Petlin, Max Kozloff, Judy Seigel,** and a rep. from **WAC.** SoHo Photo Gallery. $4 (385-2862). . . .The Joseph Papp Public Theater presents readings by **Tama Janowitz, Albert Murray, Richard Price,** and **Luc Sante** on 10/26 at 8. The Public. $5 (598-7150). . . .**A.M. Homes** and **Diane Williams** will read at **Limbo** on 10/27 at 7. Free (477-5271).

TOURS

MIDTOWN NEW YORK AND ROCKEFELLER CENTER—10/25 from 1 to 4, visit the great skyscraper complex and the surrounding area. $15 (415-5420).

DISCOVERY ART TOURS—10/24 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $20 adults; $12 students and seniors; reserve (516-621-3786).

CITYWALKS—Tours with John Wilson. Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York.** City Hall to the Battery. Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—10/24 from 11:15 a.m. to 2, **Broadway and Time Square.** Architectural historian Anthony Robins leads a tour through landmark theaters, including the Martin Beck, Eugene O'Neill, and Hudson. $14; reserve. $10 adults; $8 students, seniors and MAS members. Call for reservations and weekday tour schedule. (439-1049).

BIG ONION WALKING TOURS—10/24 at 9:15 a.m., **Ellis Island**. $15 adults; students and seniors $12. . . .10/24 at 1, **The Brooklyn Bridge to Brooklyn Heights.** . . .10/25 at noon, **From Naples to Bialystock to Beijing**. $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/25 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .10/25 at 2, **Woman's Place.** Meet the immigrant women and society ladies who joined to change the world.Revolution and Reform. Meet the men and women who fought—sometimes successfully, sometimes not—for radical change. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/25 from 1 to 3, **Turn of the Century Tenements: A New Age of Housing Reform**. $15. . . .10/25 from 10:30 a.m. to 5, **The 150th Anniversary of the Philharmonic Overture: The Early Years**. $20.

URBAN EXPLORATIONS—10/24 from 1 to 4, **Autumn on the Hudson and Battery Park City.** $12. . . .10/25 from 10 a.m to 1, **Chinatown Foods**. $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 10/24 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .10/24 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/24 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .10/24 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .10/24, 31 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .10/25 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .10/24 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .10/25 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank. . . .10/24 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits. . . .10/25, 31 at 2, **Lesbian and Gay Heritage Walking Tour;** meet at the Washington Square Arch for an educational stroll through 300 years of New York's rich gay and lesbian history.

CENTRAL PARK—10/24 at 3, **Haunted Halloween Tour.** An adventure into the Ramble for children and their families. Costumes optional. Meet at Belvedere Castle. $10; register (360-2766).

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 10/25 at 1 vs. Seattle. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 10/26 at 9 vs. Buffalo.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 10/21 at 7:30 vs. Washington. 10/23 at 7:30 vs. Montreal. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 10/24 at 7:35 vs. Hartford. 10/27 at 7:35 vs. Los Angeles. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 10/24 at 7:35 vs. Pittsburgh. 10/30 at 7:35 vs. NY Islanders.

STEPS—NYC Marathon Computer Run, 5M. 10/25 at 10:30 a.m. in Central Park. . . .**NYC Junior Marathon, .25–1M.** 10/25 at 8:15 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

THE PIXIE JUDY TROUPE—The Littlest Clown. For all ages. The Pixie Judy Troupe stars in a full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fridays; lunch on Saturdays. Beginning 10/23, Fridays at 4 and Saturdays at 1. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

FRENCH INSTITUTE—Children's Story Hour. For ages 6–8. Readings of favorite French stories. 10/22 at 3:30: French Institute, 22 E. 60th St. (355-6100, X215). $3, reserve.

BIG APPLE CIRCUS—For all ages. "Goin' Places" features jugglers, aerialists, contortionists, and more in a tribute to travellers of the imagination. 10/22–1/10/93; call for schedule information and reservations. Damrosch Park, Lincoln Center (268-0055). $10–$45.

HENRY STREET SETTLEMENT—The Paper Bag Players. For ages 4–9. Giant four-footed dancers, a singing banana, and a mystery that the audience helps solve. 10/25 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. Sundays at 11:30 a.m. . . .**Meet the Author.** Children's-book artist Paul Zelinsky will be signing new editions of "Enchanted Castle." 10/24 from noon–2. 132 Seventh Ave., at 18th St. (989-3270). Free.

LITTLE ORCHESTRA SOCIETY—Lolli-pops Concerts. For ages 3–5. Cooking utensils come out of the kitchen and onto the stage, and children get to play along. Dino Anagnost conducting. 10/24 at 10:30 and 11:45 a.m.; 10/25 at 12:30 and 1:45. Florence Gould Hall, 55 E. 59th St. (704-2100). $30; reserve.

ASIAN AMERICAN CHILDREN'S FILM SERIES—For ages 5–8. **Short Films.** Featuring *The Chinese Word for Horse* and *The Deer Family;* 10/21 at 4, 10/24 at 2:30. . .**Folk Art.** Learn to use brush and ink to paint flowers and animals; 10/24 at 4. Chatham Square Library, 33 E. Broadway (964-6598). Free; seating limited.

WEST END GATE—Magical David. For ages 3–9. The scientist-inventor brings comedy and song. 10/24 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Storytelling. With Getchie Argetsiger. For ages 3–6: 10/21 at 4, Bloomingdale Branch, 150 W. 100th St. (222-8030). For ages 3 and up: 10/27 at 3:30, Muhlenberg Branch, 209 W. 23rd St. (924-1585). . . **Halloween Balls.** With Halloween stories. For preschoolers: 10/22 at 10. For ages 5–12: 10/27 at 4. 115th St. Branch, 203 W. 115th St. (666-9393). Reserve.

THE ALICE-IN-WONDERLAND GAME—For ages 5 and up. A musical adaptation, with audience participation. Book by Lee Frank, music by Gerald Jay Markoe. Sat. and Sun. at 1 and 3:30, through 11/15. Hartley House Theatre, 413 W. 46th St., off Ninth Ave. (666-1716). $6; adults $8.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker. Sun. at 2, through November. National Improvisational Theatre, 223 Eighth Ave., bet. 21st and 22nd Sts. (243-7224). $5; adults $10; reserve.

HALLOWEEN ADVENTURE—For ages 7 and up. Take a walk through the Last Chance Graveyard, which chronicles the misfortune of a ghoulish rock group, named Twisted Wire, and the demise of Olive and Otice Ottoman, the original couch potatoes. Mon.–Fri. from noon–9; Sat. and Sun. 10 a.m.–10; until midnight on 10/30 and 31; through 11/1. Riverbank West, 555 W. 42nd St. (391-0009). $4.50; adults $6.50.

AMAZING WORLDS OF WEATHER—For ages 7 and up. Learn about weather on all planets in the solar system in a light show with sound effects, narrated by WNBC weatherman Al Roker. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, 4, and 5; also Sat. at 11 a.m. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

BANK STREET COLLEGE RADIO—For ages 4 and up. **Funny Stories From Bank Street.** Listen to published authors and children tell stories they've created. Tuesdays from 9:15-9:30 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

THE PUPPET COMPANY—Dragon Soup. For ages 3 and up. A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Sun. at 1 and 3, through 4/25. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

PUPPET PLAYHOUSE—Snow White. For ages 3 and up. As presented by the master of balloonery. A full-participation show with Allynn Gooen. 10/24–10/25 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun., at 3, through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

DREAMS OF SLEEPY HOLLOW—For ages 5 and up. Prepare for Halloween with a production of the spooky tale of the Headless Horseman. Sat. and Sun. at 1, through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

TWINKLEBERRY & NUTKIN—Storytime. For ages 18 months–3 years: Wednesdays at 10:30 a.m. For ages 2–6: Saturdays at 10:30 a.m. Through November. 311 E. 81st St. (794-2565). Free.

CHILDREN'S MAGIC MATINEE—For ages 4–10. Performers Brian McGovern and Imam lead this hour-long show with audience participation. 10/24 at 2. 55 Carmine St. (924-1472); $10; reserve.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980s. For all ages. A wild assortment of puppets—small, enormous, terrifying, and imaginative—created by the likes of Peter Schumann and the Bread and Puppet Theater; Hanne Tierney; Ralph Lee and the Mettawee River Company; and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist. Through October. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

WISEACRE FARM—For ages 4–10. Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—For ages 3–12. Comedy, magic, ventriloquism, and audience participation. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. For ages 3 and up. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops. Sat. at 12:30; Sun. at 12:30 and 3, through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE ASIA SOCIETY—Southeast Asian Festival. For ages 5 and up. See Balinese dancers perform a court dance called *legong,* watch demonstrations of textile-dying techniques, and enjoy the sounds of the *digeridoo,* a five-foot-long horn made from the eucalyptus tree. Sun. from 12:30–5, through 11/8. 725 Park Ave., at 70th St. (288-6400). $1; adults $2.

BRONX ZOO—Daddy and Me. For ages 5–7. A 2-hour program for fathers and children, which features animal daddies (emus, hornbills, more) that spend a great deal of time caring for their babies. 10/25 at 10:30 a.m. $27, one child with adult; reserve (718-220-6854).

CHILDREN'S UNIVERSITY OF BROOKLYN COLLEGE—Mulligan Tzimmes Teatro. For ages 4–10. Live characters Granny Huggy and Giggle Box guide children through skits, songs, and surprises. Brooklyn College's Sam Levenson Recital Hall, 092 Gershwin Building, Hillel Gate, Brooklyn (718-951-5184). $4; adults $6.

FALL FESTIVAL—Rides, races, games, arts and crafts, and prizes; plus foods from 38 different countries. 10/24 from 10 a.m.–6. St. Catharine of Alexandria School, 1053 41st St., Brooklyn (718-436-9721). Free admssn.

FORWARD MOVES DANCE—For ages 6–10. Learn the rhythm, attitude, and moves of hip hop/house music-(parents, too). 10/24 from 1:30–2:30. 140 Fifth Ave., Brooklyn (718-789-2257). Free; reserve.

CHARLOTTE'S WEB—A theatrical adaptation of E. B. White's classic tale by Joseph Robinette. Sat. and Sun. at 2, through 10/25. The Heights Players, 26 Willow Place, Brooklyn (718-237-2752). $5; reserve.

CENTRAL PARK PROGRAMS—For all ages. Sponsored by the Central Park Conservancy. **Haunted Halloween Tour.** Meet at Belvedere Castle, at 79th St., south of the Great Lawn (wear costumes, for more fun), for a venture into the Ramble, a favorite of ghosts from Central Park Past. 10/24 at 3. . .**Walks and Talks.** Stroll through the park's woodlands and find out why leaves turn color in autumn; meet at the Rangers at 72nd St. and Central Park West. 10/25 at 2. . .**Great Pumpkin Sail.** Bring a carved jack-o-lantern, and set it adrift on a pumpkin boat; storytelling and refreshments follow; meet at 100th St. and Central Park West. 10/25 at 4. Free, reserve (348-4867).

CHILDREN'S MUSEUM OF MANHATTAN—For ages 5 and up. **United Nations Day.** Children create their own flag and learn about those of United Nations countries. 10/24 at 1 and 3. The Tisch Building, 212 W. 83rd St. (721-1223). $1 (plus $5 admission charge).

MUSEUM OF TELEVISION AND RADIO—For children ages 8–13. **Re-creating Radio Workshops.** Participants read scripts and operate sound effects in the tradition of classic radio programs. An audiocassette of the show is mailed to the child at no extra charge. Saturdays from 10–11:30, through 12/19. 25 W. 52nd St. (for more information, call 621-6600). $5; $5, adults (reserve at lobby).

NEW YORK CITY FIRE MUSEUM—Beat the Heat. An exhibition of children's art projects on fire prevention and safety. Through 12/5. While you're there, take a look at the museum's comprehensive collection of fire apparatus and memorabilia from the mid-18th century to the present. 278 Spring St. (691-1303). $.50; adults $3.

BOOKS

BUSY PEOPLE, by Nick Butterworth. Preschool. Candlewick Press, $9.95.

ISHI'S TALE OF LIZARD, by Leanne Hinton; illustrated by Susan Roth. Grades 1–3. Farrar Straus Giroux, $14.

LUCY'S WINTER TALE, by Amy Ehrlich; illustrated by Troy Howell. Grades 2–4. Dial, $14.

CAMP SUNNYSIDE FRIENDS, by Marilyn Kaye. Grades 2–6. Avon Camelot, $3.50.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/21: The New Jazz Order featuring Keith Saunders. 10/22: Jon Burr Quartet. 10/23, 24: Dakota Staton and her Trio. 10/25: Lou Grassi Quintet. 10/26: Steve Eskin and his Trio. 10/27: Carol Sudhalter Quintet. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 10/20: Gene Cook, Virginia Wagner, Neil Max, Debbie Kochman, Raggs Rock Wilk. 10/21: Gene Cook, Women Music, The Plan, Pat Burgeson, X-Lovers, Denny Wilson. 10/22: Joan Baez. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/25: Regina Belle. 10/27–11/1: Dianne Reeves. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/21: "In Their Own Words: A Bunch of Songwriters Sittin' Around Singing." Featuring Nancy Griffith, Anna McGarrigle, Kate McGarrigle, and Zachary Richarde. 10/22: Joe Ely and the Subdudes. 10/23: "An Evening with Buster Poindexter and his Banshees of Blue." 10/24: "An Evening of Classic Burlesque Comedy." Featuring an Abbott and Costello look-alike contest. 10/26, 27: Tuck & Patti. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/24: Pianist Cryrus Chestnut and Kenny Davis on bass, with guitarist Kevin Eubanks on 10/22–24. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 10/20: Jim Balagurchik & Cameron Brown. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/20: Muckenge, Neutral Nation, The Sense, Chumbawamba, The Sighs. 10/21: The Jigsaws, Hello Stranger, Miracle Legion, Dave Rave Conspiracy. 10/23: Rein Sanction. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/23: Tony Crehan and Marion Darcy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 10/26: Les Paul Trio. 10/27–11/1: Morgana King. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). *Jazz, dancing, international hors d'oeuvres, and* the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 10/23, 24: ZeLuis Trio from Rio. **AE, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/21–23, 25: Pianist Bruce Barth with Don Moore on bass. 10/24: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/21: Benefit for the Arthur Lee-Love Tribute Album with Smack Dab, Sebadoh, Flay Ashtray, Uncle Wiggly, and Gobblehoof. 10/22: Bread to the Bone, Peter Blegvad, M. Doughty's Soul Coughing, Ted Milton Solo. 10/25: John Zorn's Cobra. 10/26: Rashid Ali, William Parker, Louie Belogenis and Joe Gallant. 10/27: Kazutoki Umezu and Friends. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-soul food restaurant. 10/21: Jimmy Slyde and friends. 10/22: Peaches Mann and Trio with special guest Mary Davis. 10/23: Jeree Wade and Trio with special guest Ty Stephens. 10/24: Ghanniyya Green and Trio. 10/25: Charles Sibrisky Quartet. 10/26: Liliane Stow with guest artist Carol McKenna. 10/27: Sandra Jordan. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/21: James McMurtry. 10/22: John's Rent Party with Wavelength, John Koppel, and the Barrel Kegs. 10/23: Otis Clay and the Paladins. 10/24: Hill People, Joe Brack, and others. 10/25: David Broza with Jerry Wall. 10/26: Strang Indeed, Hidden Persuaders. 10/27: Steve Postell, Jeff Prevar, Dana Pomfrit. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/21: The Jimmy Thackery Band. 10/22: Hubert Sumlin plus the Popa Chubby Blues Band. 10/23, 24: Johnny Allen. 10/25: Blues jam hosted by the Popa Chubby Blues Band plus special guests. 10/26: Ladies night with Johnny and the Power Tools. 10/27: Michael Hill's Blues Mob. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/7, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Dale Chandler Group and the late Band. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/17: Pauly Shore. 10/20: The Artemus Pyle Band featuring members of the Lynyrd Skynyrd and the Allman Brothers. 10/21: Killers. 10/23: Shriekback, Low Pop Suicide, Shy Cries Mary. **No credit cards.**

ROCOCO—77 W. Houston St., at Broadway (979-7279). New York's latest jazz club with an intimate atmosphere of a bygone era. Shows at 9, 11, and 1 a.m. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring live music from Brazil, Africa, and the Caribbean. 10/21: Sun Ra and his Intergalactic Arkestra. 10/22: Sugar Minott. 10/23: Sweet Mikey. 10/24: Brazilian Energy Sounds. 10/27: CK Mann, Gifrants. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/25: Nat Adderley Quintet featuring Vince Herring, Rob Bargad, Walter Booker and Jimmy Cobb. 10/26: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 10/27–11/1, 3–8: Art Farmer Quintet featuring Clifford Jordan. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/23, 24: Jon Lucien. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 10/24: Daryl Sherman Trio with Boots Maleson on bass and James Chirillo on guitar. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/24: Urban Blight. 10/28: Trisha Yearwood, The Mavericks. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/21 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 10/26: "Salsa Meets Jazz" with *A Night of the Soneros* with Tony Vega. **Terrace:** 10/22–26: Larry Goldings/Leon Parker Quartet. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/25: Geri Allen Trio with Dwayne Dolphin and Tani Tabbal. 10/26: The Vanguard Jazz Orchestra. 10/27–11/1: Roy Haynes Quartet with Craig Handy on tenor saxophone, Dave Kikowski on piano and Ed Howard on bass. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. 10/21, 22: Pianist Dave Kikoski Trio. 10/23, 24: Peter Moffitt Quartet. 10/25: Keyboardist Rob Prester Sextet. 10/26: Jam Seesion with Eddie Henderson. 10/27: "Loose Shoes." **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/21: Bloodline, Smokin Joe Bonamassa, Erin Davis, Waylon Krieger, Berry Oakley Jr., Lou Segreti. 10/22: Too Skinnie J's, Lotion, The Coats, Sloane Rangers. 10/23: The Authority, Everthing. 10/24: Savoy Truffle, Wavy Gravy, Clan Dyken. 10/25: Insane Jane. 10/26: Speir Mor. 10/27: Dead Center, Zen Tricksters. **AE, MC, V.**

WONDERLAND—519 Second Ave., at 29th St. (213-5098). Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/24: Cecil McBee on bass with James Williams on piano. 10/25: Marano and Monteiro. 10/26–31: Pianist Jane Jarvis with Jack Lesberg on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows are Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 10/21, 22, 11/2 at 8: Raucous Caucus. 11/23, 24 at 8 and 10:30: Rosie O'Donnell. 10/26: Fourth Annual Benefit for the Ms. Foundation For Women. 10/27: Stand Up For The Hudson featuring, Kevin Nealon, Rob Schneider, Adam Sandler and Kevin Meaney. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/25: Richie Gold, Max Dolcelli, Darrell Hammond, Nancy Redman, Scott Bruce, Johnny Lampert, Mike Eagan, Jim David, and Danny Curtis. 10/26–11/1: Joey Novick, Harry Freedman, Rick Scottie, Nancy Redman, Stu Trivax, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King, and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/21: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 10/22: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 10/23, 24: Comedy-magician Prof. Bob Baxter, comedian Rob Weinstein, guitarist Guy Davis and pianist Rich Sanders. 10/27: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/25: Jack Simmons, Billy Jaye, Lewis Black. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10, and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat.: live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 10/21 at 10:30: Sydney; Shipwrecked Daughter at 11:30; Pro-jam with Steve Luongo and Friends. 10/22 at 9:30: Cathy Smock; Annie O'Shay at 10:30. 10/23 at 10:30: Raw Poets. 10/24 at 10:30: The Badlees. **AE.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 10/24: Sonic Youth, The Boredoms, Jon Spencer Blues Explosion. 10/29: Mudhoney, Flaming Lips, Eugenius, The Celebate Rifles. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's-style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 10/25: *An Evening with Anne-Margaret* starring Anne Francine and Margaret Whiting, and featuring Jack Wrangler. Through 10/25: Performance artist Randy Allen with *P.S. (Post Stroke) Bette Davis*. 10/26: Charles Busch. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). Shows Mon.–Sat. at 9, Sun. at 5 and 8. 10/21: Yolande Bavan. 10/22: Connie Carmody. 10/23: Ilene Reid. 10/23, 24: Evan Matthews in *Gotta Keep Singing*. 10/24: Joyce Breach. 10/25: Barbara Fasano, Allison Starr's Students. 10/26: Joey & Lee. 10/27: Alice Evans. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/21: *99% Artfree*: Bill Dyszel's opera spoof; Marieann Meringolo; Two Men and a Chick from Jersey. 10/22: Maggi-Meg Reed in *Beyond the Window*; Richard Wall presents *Les Girls*. 10/23: Robyn Rossello; *Nazi Cheerleaders from Hell*. 10/24: Ed Murray and Friends. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/21: October Songfest; Thomas Eckel. 10/22: *Mona Lisas and Mad Hatters*. 10/22: Blue Collar Guys. 10/23: Broken Lizard, Sturdy Beggars, Stars of Tomorrow. 10/24: Four on the Floor, Bad Attitudes. 10/26: Rene Dodge's Surprise 40th Birthday Show, Stars of Tomorrow Semi-Finals. 10/27 at 8: *Other People*, a musical revue. 10/25 at 5: *The Flip Side of Neil Sedaka*. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/21: Audrey Morris. 10/22: Zora Rasmussen, Samantha Samuels. 10/23: Kate Lyn Reiter, Miss Coco. 10/24: Satin Dolls. 10/25: Helen Klass, Audrey Morris, Deborah Tranelli, Ed Linderman. 10/26: Green McIntosh Apple, Michael McQuary Is Doctopr No-Good. 10/27: Jackie Krull, The Jimmy & Ro Show. Thursdays through 11/19: Zora Rasmussen performs *Slow Songs/Fast Comedy*. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/21: *Sex, Drugs, and a Two Drink Minimum*, Janinie Smith. 10/22: Dean Casakos, *Anthony*. 10/23: Cathy Finn, Dangerous Duets. 10/24: *First Engagements*, Ben Smith, Miss Coco, No Time Players. 10/25: Charles Truenski as Sheila Gillerman, *First Engagements*. 10/27: J Q & the Bandits, Janine Smith. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.–Fri. from 6–9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/24 Tue.–Sat. at 9 and 11:15: Pop-jazz singer Maureen McGovern. 10/27–11/24: Ann Blyth and Bill Hayes. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 10/21: The Pixie Judy Troupe for EFA. 10/22: Frank Zagottis. 10/23: The Tonics. 10/25: David Staller for EFA. 10/26: Irene Hartfield for EFA; K.T. Sullivan for EFA. 10/27: Le Temps-The Music of Charles Aznavour. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 10/20: Jimmy James. 10/22: Hoagy Carmichael presents *Songs of My Father*, featuring Lilias White. 10/23, 24: The Nat Jones Duo. 10/26: Variety Show hosted by Rocco Primavera. 10/27: Star Cabaret: *Halloween Fest Drag Extravaganza*, with Donna Giles and Grae Phillips. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/24: Barbara Cook. 10/27–12/31: Bobby Short. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight, and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

WALES—1295 Madison Ave., bet. 92nd–93rd Sts. (876-6000). **Pied Piper Room:** 10/25: Majestic Brass Quintet. **AE, CB, DC, MC, V.**

PIANO ROOMS

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102). Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Wed.: Clint Hayes. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV —	**90.7 FM**
WNCN —	**104.3 FM**
WNYC —	**93.9 FM**
WQXR —	**96.3 FM; 1560 AM**

Wed., Oct. 21

2:00/WNCN—Massenet: *Le Cid,* Ballet Music; **Haydn:** Cto. for Flute and Oboe No. 5 in F.

WNYC—Britten: *Simple Symphony;* **Sibelius:** *Tapiola.*

WQXR—Gounod: Petite Symphonie in B-Flat for Nine Wind Instruments.

3:00/WNCN—Griffes: *The Pleasure Dome of Kubla Khan;* **Mozart:** Sonatina for Piano No. 6 in C.

WNYC—Rossini: Variations for Orch. and Various Obbligato Instruments; **Paganini:** Violin Cto. No. 2, "La Campanella."

WQXR—Mozart: Piano Cto. No. 11 in F; **Ponchielli:** *La Gioconda,* "Dance of the Hours."

4:00/WNCN—Cornelius: *Barber of Baghdad,* Ov.

WQXR—Bizet: *Carmen,* Suite No. 2; **Telemann:** Cto. for Trumpet and Two Oboes in D.

5:00/WNCN—Elgar: *Froissart;* **Vivaldi:** Cto. for Flute No. 1 in F, "La Tempesta di Mare."

WQXR—Dvorák: Romance for Violin and Orch. in f.

6:00/WNCN—Marcello: Cto. for Oboe in c; **Beethoven:** *The Ruins of Athens,* "Variations on a Turkish March in D."

7:00/WNCN—Liszt: *Faust Paraphrase.*

WQXR—Tchaikovsky: Sym. No. 2 in c, "Little Russian."

8:00/WNCN—C.P.E. Bach: Cto. for Harpsichord in c; **Goldmark:** *Prometheus Bound,* Ov.

WNYC—Chopin: Twenty-Four Preludes.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat.

Thu., Oct. 22

2:00/WNCN—Mozart: Sym. No. 21 in A; **Vivaldi:** Flute Sonata No. 5 in C, "Il Pastor Fido."

WNYC—Haydn: Sym. No. 24; **Parry:** *From Death to Life.*

WQXR—Borodin: Sym. No. 3 in a.

3:00/WNCN—Handel: Cto. for Two Violins and Two Horns in D.

WNYC—Stravinsky: *Apollo Musagetes.*

WQXR—Bach: Keyboard Cto. in d; **Adams:** "The Chairman Dances."

4:00/WNCN—Torelli: Sinfonia for Trumpet; **Schumann:** Tocatta in C.

5:00/WNCN—Mozart: Divertimento in C; **Gottschalk:** Grand Tarantelle for Piano and Orch.

WQXR—Handel: Cto. No. 3 in F.

6:00/WNCN—Ives: *America,* Variations.

7:00/WNCN—Mendelssohn: Piano Sonata in B-Flat; **Tessarini:** Trumpet Sonata in D.

WQXR—Beethoven: String Qt. No. 10 in E-Flat, "Harp."

8:00/WNCN—Haydn: Sym. No. 44 in e, "Trauersinfonie"; **Boccherini:** Guitar Qnt. No. 6 in G.

WNYC—Liszt: *Après une Lecture de Dante.*

9:00/WNCN—Bizet: Sym. in C.

Fri., Oct. 23

2:00/WNCN—C. Schumann: Piano Cto. in a.

WNYC—Ravel: Piano Cto.

WQXR—Saint-Saëns: Cello Cto. No. 1 in a.

3:00/WNCN—Mendelssohn: Trumpet Ov.; **Boccherini:** Sinfonia in B-Flat.

WNYC—Mendelssohn: Sym. No. 4; **Debussy:** *Jeux.*

WQXR—Shostakovich: *Pirogov;* **Mozart:** Sym. in B-Flat.

4:00/WNCN—Mozart: *Lucio Silla,* Ov.

WQXR—J.C. Bach: Harpsichord Cto. in G; **J. Strauss II:** *Emperor Waltz.*

5:00/WNCN—Schubert: Characteristic March No. 1 in C; **Babell:** Cto. for Recorder No. 1 in C.

WQXR—Smetana: *Má Vlast,* "The Moldau."

6:00/WNCN—Vivaldi: Chamber Cto. in g.

7:00/WNCN—Schmelzer: Ballet in Four Parts; **Boccherini:** Cto. for Flute in D.

WQXR—Sibelius: Sym. No. 4 in a.

8:00/WNCN—Haydn: Cto. for Violin No. 2 in B-Flat; **Bach:** English Suite No. 3 in g.

WNYC—Rorem: Songs.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D.

WQXR—The Detroit Symphony Orchestra. **Mozart:** Sym. No. 35 in D; "Exsultate, Jubilate"; *The Marriage of Figaro,* Excerpts; Sym. No. 41 in C, "Jupiter." Conductor: Leppard; soprano: Auger.

Sat., Oct. 24

10:00 a.m./WNCN—Bach: Partita No. 5 in G.

11:00 a.m./WNCN—Liszt: Paraphrase on Meyerbeer's "Infernal Waltz," from *Robert le Diable;* **Lotti:** Cto. for Oboe in A.

NOON/WNCN—Wagner: *Siegfried Idyll;* **Molter:** Sinfonia Concertante for Trumpet and Winds in D.

1:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Tartini:** Cto. for Violin in A.

2:00/WNCN—Baermann: Clarinet Qnt. No. 3 in E-Flat.

WQXR—"Saturday Afternoon at the Opera." **Mascagni:** *L'Amico Fritz.* Soloists: Pavarotti, Freni, Sardinero; conductor: Gavazzeni. Orch. and Chorus of the Royal Opera House.

3:00/WNCN—Bach: Trio Sonata No. 2 in c; **Haydn:** Cto. for Horn No. 3 in D.

4:00/WNCN—Mozart: *Variations on a Nursery Song.*

5:00/WNCN—Wagner: *Rienzi,* Ov.; **Beethoven:** Rondo No. 1.

6:00/WNCN—Haydn: String Qt. in G.

7:00/WNCN—Telemann: Suite for Trumpets and Strings in D.

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a; **Franck:** Symphonic Variations for Piano and Orch.

WQXR—The Cleveland Orchestra. **Schoenberg:** Piano Cto.; **Bruckner:** Sym. No. 7 in E. Conductor: Dohnányi; pianist: Uchida.

9:00/WNCN—Bach: Orch. Suite No. 2 in b.

Sun., Oct. 25

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. No. 5 in D; **Giuliani:** Cto. for Two Mandolins and Viola.

WQXR—Mozart: Divertimento in D; **Sibelius:** *Tapiola.*

11:00 a.m./WNCN—Handel: Trio Sonata in B-Flat.

WQXR—Verdi: *Macbeth,* Act III, Ballet Music; **Rachmaninoff:** Piano Cto. No. 2 in c.

NOON/WNCN—Copland: *Rodeo,* Dance Episodes; **Sammartini:** Sinfonia in A.

1:00/WNCN—Chicago Symphony Orchestra. **Beethoven:** *Léonore Overture,* No. 3; **Shostakovich:** Cto. for Violin No. 2 in c-sharp; **Corigliano:** Sym. No. 1. Conductor: Barenboim; violinist: Kremer.

WQXR—Beethoven: Sym. No. 6 in F; **Chopin:** Ballade No. 1 in g.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Mozart:** Piano Trio in B-Flat; **Beethoven:** "Grosse Fugue."

WQXR—Ravel: *Shéhérazade;* **Handel:** *Royal Fireworks Music.*

3:00/WNCN—Legnani: Ten Caprices; **Myslivecek:** Cto. for Flute in D.

WQXR—Beethoven: String Qt. in c; **Mozart:** Clarinet Qnt. in A.

4:00/WNCN—Gershwin: *An American in Paris.*

5:00/WNCN—Borodin: *Prince Igor,* "Polovetsian Dances"; **Vivaldi:** Cto. for Cello in g.

6:00/WNCN—Tchaikovsky: *Francesca da Rimini;* **Hammerschmidt:** Suite for Brass.

7:00/WNCN—Telemann: Cto. for Oboe in c; **Beethoven:** Sextet for Two Horns and Strings in E-Flat.

8:00/WNYC—Mozart: Three Pieces for String Qt.; **Mozart:** *A Musical Joke.*

WQXR—"Sunday Night Opera House." **Offenbach:** *Orpheus in the Underworld.* Soloists: Mesplé, Senechal, Burles, Trempont, Rhodes, Berbie; conductor: Plassan. Orch. and Chorus of the Capitole of Toulouse.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, "Italian."

Mon., Oct. 26

2:00/WNCN—Krommer: Cto. for Clarinet in E-Flat.

WNYC—Respighi: *Trittico Botticelliano;* **L. Mozart:** Cto. in D for Horn.

WQXR—Berlioz: *Roman Carnival Overture.*

3:00/WNCN—Vivaldi: Cto. for Violin in E, "The Lover"; **Nielsen:** *Masquerade.*

WNYC—Borodin: Sym. No. 2.

WQXR—Bach: Three Keyboard Ctos. in d; **Rossini:** *The Barber of Seville,* Ov.

4:00/WNCN—Glazunov: *Seasons,* "Autumn."

WQXR—Gershwin: *Cuban Overture;* **Sarasate:** *Carmen Fantasy.*

5:00/WNCN—Vivaldi: Cto. for Violin No. 8 in g; **C.P.E. Bach:** Trio Sonata in D.

WQXR—Handel: Cto. Grosso in F.

6:00/WNCN—Albinoni: Cto. in G.

7:00/WNCN—Vivaldi: Flute Sonata No. 6 in g, "Il Pastor Fido"; **Bach:** Cto. for Harpsichord No. 2 in E.

8:00/WNCN—Crusell: Cto. for Clarinet No. 2 in f; **Haydn:** Piano Trio No. 27 in C.

9:00/WNCN—Franck: Sym. in d.

WQXR—Tchaikovsky: Violin Cto. in D; **Schubert:** Fantasia for Piano in C.

Tue., Oct. 27

2:00/WNCN—Méhul: *Young Henry's Hunt,* Ov.

WNYC—Bruch: "Scottish Fantasy."

WQXR—Sibelius: *En Saga.*

3:00/WNCN—Telemann: Cto. for Three Oboes in B-Flat; **Vivaldi:** Cto. for Violin in e.

WNYC—M. Haydn: Sym. in C; **Schubert:** String Qnt.

WQXR—Bach: Keyboard Cto. in E; **J. Strauss II:** *Die Fledermaus,* Ov.

4:00/WNCN—Mendelssohn: String Sym. No. 3 in e; **Mozart:** Piano Sonata No. 5 in G.

WQXR—Vaughan Williams: *The Lark Ascending.*

5:00/WNCN—Gottschalk: *Grand Fantasia Triumfal.*

WQXR—Prokofiev: Sym. No. 1 in D.

6:00/WNCN—Suppé: *Boccaccio,* Ov.; **Haydn:** "London" Trio No. 3 in G.

7:00/WNCN—Mozart: Sym. in G, "Old Lambach"; **Cambini:** Sym. in D.

WQXR—Schumann: Piano Cto. in a.

8:00/WFUV—"A Box at the Opera." **Strauss:** *Capriccio.*

WNCN—M. Haydn: Divertimento for Oboe, Viola, and Bass in C.

WNYC—Kabalevsky: Cto. for Flute.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

WQXR—Bruch: Violin Cto. No. 1 in g; **Brahms:** Piano Qt. No. 3 in c.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
CNN **Cable News Network**
MAX **Cinemax**
CUNY **City University Television**
CNBC **CNBC**
COM **Comedy Central**
CRO **Crosswalks**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
TLC **The Learning Channel**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
TNN **The Nashville Network**
NICK **Nickelodeon**
SCI **Sci-Fi Channel**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., OCT. 21

8:00 p.m.

2 **World Series.** Game four in the best-of-seven series. Game five, if necessary, will be played Thursday at **8:00 p.m.**

9 **Down and Out in Beverly Hills** (1986). This broadly farcical Paul Mazursky comedy satirizing the nouveaux riches is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Richard Dreyfuss and Bette Midler, Brooklyn-born, live richly in a Los Angeles dream palace, anxious and guilty. Their world is rocked when a bum (Nick Nolte) tries to drown himself in their pool. (2 hrs.)

13 **Why Bother Voting?** A one-hour primer for young voters, with host Lisa Bonet, comic Robert Klein, model Paulina Porizkova, and actor Mark Linn-Baker. (1 hr.)

TNT Not for the faint-hearted: a *Gidget* triple bill. First, the original **Gidget** (1959), with pert Sandra Dee falling all over both James Darren and Cliff Robertson at the beach. At ***10:00*, Gidget Goes Hawaiian** (1961). Darren returns as the love interest, but now Deborah Walley plays Gidget, and not as entertainingly as Dee. Finally, at **12:15 a.m., Gidget Goes to Rome** (1963), with yet another Gidget—Cindy Carol—and yet another boy-toy performance by James Darren. So-so at best. (2 hrs. 15 min.)

9:00

13 **49** **Frontline—"The Choice '92."** A two-hour exploration of George Bush and Bill Clinton—what their life in public service has been like, and where the country would go depending on which one (if either) is elected president.

10:00

MTV **Choose or Lose: The Al Gore Forum.** A group of 150 people, from 18 to 24 years old, puts questions to Democratic vice-presidential candidate Al Gore. (1 hr.)

3:00 a.m.

USA **The In-Laws** (1979). A perfectly *pleasant comedy, with* Peter Falk as a too calm CIA agent who gets other people into trouble and Alan Arkin as a panic-stricken dentist who always seems to be his victim. Richard Libertini has a great bit as a mad dictator who does a Señor Wences number with his hand. Clumsily directed by Arthur Hiller. (2 hrs.)

THU., OCT. 22

8:00 p.m.

2 **World Series.** If necessary, game five in the best-of-seven series. Game six, if necessary, will be played Saturday at **8:00 p.m.**

TNT Two of the funniest Westerns ever. First, **Paint Your Wagon** (1969), a bizarre musical starring Lee Marvin and Clint Eastwood as the two gold-hunters who buy Jean Seberg at auction and share her as a wife. Adapted, with great artistic license, from the Lerner-Loewe musical; Paddy Chayefsky scripted and Joshua Logan directed. Followed, at **11:30,** by **Cat Ballou** (1965). Jane Fonda plays a former schoolteacher who takes the law into her own hands, hiring Marvin, a way-over-the-hill gunfighter, to take on the Wolf City Development Corporation. With Nat "King" Cole and Stubby Kaye, delightful, as the strolling minstrels. (2 hrs.)

8:05

TBS **The Electric Horseman** (1979). A tame, pleasant, rather complacent movie, with Robert Redford as an aging rodeo star and Jane Fonda as the TV news reporter who sticks with him. It lacks tension, and the romance never quite takes off, but there's lots of beautiful sky and mountains. Sydney Pollack directed. (2 hrs. 30 min.)

9:00

13 **Mystery!—"Maigret on Home Ground."** Maigret, the detective created by novelist Georges Simenon and played here by Michael Gambon, returns to his hometown when a note announces that a crime will be committed in a church there. Sure enough, the Countess de Saint Fiacre turns up dead, and Maigret is the first to doubt the doctor's verdict of a heart attack. (1 hr.)

BRV **Camille Claudel** (1989). Bruno Nuytten's romantic drama about the life of Rodin's mistress, the French sculptress Camille Claudel, played by Isabelle Adjani. In French, with subtitles. (2 hrs. 30 min.)

10:00

13 **Hollywood: The Golden Years.** "Let's Face the Music and Dance," *the second* installment of a six-part series, offers a bruising assessment of the Fred Astaire–Ginger Rogers musicals. It seems that behind all those smiles and slick moves were jealousy and bad blood galore. (1 hr.)

FRI., OCT. 23

5:30 p.m.

MAX **Ghost** (1990). Patrick Swayze, a young investment banker, is murdered on the street and hangs around as a ghost to warn his girlfriend, Demi Moore, that she's in danger, too. A combined thriller and ghost story, it's much better than it should be, given its hokey subject. With Vincent Schiavelli, Tony Goldwyn, and Whoopi Goldberg, in an Oscar-winning performance as a medium. Directed by Jerry Zucker. (2 hrs. 30 min.)

8:00

BRV A three-night Greta Scacchi festival begins with **A Man in Love** (1987). Peter Coyote plays an American movie star making a picture in Rome; he rampages around his dressing room, carries on an affair with a luscious young actress cast in the film (Scacchi), lies to his wife, and abuses his assistant. Diane Kurys's first English-language production is uneven, but Scacchi is sumptuous. (2 hrs.) On Saturday at **9:30 p.m.,** Scacchi co-stars in **The Ebony Tower,** a 1986 British TV adaptation of the John Fowles novel. Laurence Olivier plays the aging painter living out his days on a farm with two former students: Scacchi and Toyah Wilcox. Roger Rees, playing a brash young painter, interrupts the quiet trio. (1 hr. 30 min.) And Sunday at **8:00 p.m., Heat and Dust** (1983), from the Merchant-Ivory-Jhabvala team, adapted from Ruth Prawer Jhabvala's 1975 novel about colonial India in the twenties, with a parallel plot set in India 60 years later. With Scacchi, Christopher Cazenove, Shashi Kapoor, and Julie Christie. (2 hrs. 30 min.)

9:00

13 **America's Political Parties: Power and Principle.** Last week, this series scrutinized the Democrats. Tonight, in "The Republicans 1960–1992," host David Gergen starts with Barry Goldwater and moves into the shameful demise of Nixon, the glorious resurrection of the party through Reagan, and what seems to be a serious downshift under the stewardship of George Bush. (1 hr.)

USA **Do the Right Thing** (1989). Vibrant, immensely skillful, humane, but also reckless, Spike Lee's third movie is a charged account of a single long and very hot day on a block in Brooklyn's largely black Bedford-Stuyvesant section. Danny Aiello stars as the benevolent pizza-parlor owner, and Lee himself plays Mookie, the delivery man. With Bill Nunn, John Turturro, Giancarlo Esposito, and Ossie Davis. (2 hrs. 30 min.)

10:00

13 **Democracy in Action.** If you're tired of the same old punditry, perhaps Andrey Knishew and Alexander "Sasha" Akopov will offer some relief. These two reporters from Moscow's Soviet Central Television criss-crossed the U.S. for months; here are their insights into the American presidential election. (1 hr.)

12:30

13 **Me and My Gal** (1932). Spencer Tracy and Joan Bennett star in this sparkling comedy, which also has a few serious moments. Tracy is a policeman, Bennett a waitress; their incipient romance is clouded when it becomes apparent that Bennett's sister and father are tied in with a gangster. (1 hr. 30 min.)

SAT., OCT. 24

1:00 p.m.

4 **Notre Dame Football.** Today, football mingles with religion as the Fighting Irish of Notre Dame play the Cougars of Brigham Young University, *live from* South Bend, Indiana.

11 **A Soldier's Story** (1984). An absorbing murder mystery and a heart-wrenching study of black men living in white society. In 1944, the sergeant (Adolph Caesar) of a black combat unit stationed in the South is murdered. The Army sends a black officer (Howard E. Rollins Jr.) to investigate, and his interrogation of the men serves as the frame for a series of telling flashbacks. Charles Fuller adapted his own play (*A Soldier's Play*); Norman Jewison directed. (2 hrs.)

5:00

4 **Championship Boxing.** WBA lightweight champ Joey Gamache (29–0, 18 KOs) takes on Tony "The Tiger" Lopez (40–3–1, 28 KOs), in a twelve-rounder from Portland, Maine.

SHO **Dominick and Eugene** (1988). An old-fashioned, melodramatic, and very effective story of twin brothers, one an ambitious medical student (Ray Liotta), the other a mentally handicapped garbageman (Tom Hulce). With Jamie Lee Curtis; directed by Robert M. Young. (2 hrs.)

6:00

13 **The Pacific Century.** In "The Meiji Revolution," the second installment of a ten-part series, narrator Peter Coyote explores how Japan, under the reign of Emperor Meiji, took one look at Western industrialization and made itself a rather sudden competitor. (1 hr.)

7:00

AMC **The Big Clock** (1948). The *film noir* nugget of which *No Way Out* was a remake. Ray Milland, Charles Laughton, and Maureen O'Sullivan star in an edgy thriller about a crime-magazine editor who commits murder. (2 hrs.) Also shown at **1:00 a.m.**

7:30

BET **For Black Men Only.** Washington *Post* columnist Courtland Milloy is the host of this new weekly program geared toward the concerns of black men, including education, discrimination, interracial dating, and health care. (30 min.)

8:00

2 World Series. If necessary, game six in the best-of-seven series. Game seven, if necessary, will be played Sunday at **8:00 p.m.**

13 Suspicion (1941). Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. (2 hrs.)

9:00

CUNY Simon of the Desert (1965). A highlight of the ongoing Luis Buñuel festival. A raucous, razor-edged parable about a man who climbs atop a pillar to be closer to God. With Claudio Brook, Silvia Pinal. In Spanish, with subtitles. (1 hr. 15 min.) Also shown Sunday at **9:00 p.m.**

10:00

13 Naked Hollywood—"Four Million Dollars Is Cheap." The second installment of an unblinking series about Hollywood's business practices. Tonight, the relationship between agent and screenwriter. (1 hr.)

11:00

13 Alfred Hitchcock. Cliff Robertson narrates this one-hour retrospective of the master filmmaker's career, including film clips by the bushel and recollections from many of the films' stars.

12:45 a.m.

TNT The Big Sleep (1946). Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Howard Hawks directed. (1 hr. 30 min.)

SUN., OCT. 25

10:35 a.m.

TBS The Sting (1973). Paul Newman and Robert Redford make a swell pair, small-time Chicago con artists in the thirties who take on a serious New York customer. Short on brawn, the two resort to brains and do quite well for themselves. With Robert Shaw, Charles Durning, Ray Walston. (2 hrs. 45 min.)

NOON

13 Great Directors and World War II. John Huston, John Ford, and William Wyler hardly sat on their hands when war broke out. Instead, they went to work for the government, doing what they did best. Here are the results: **The Battle of San Pietro** (1945), which Huston wrote, directed, and narrated; **The Battle of Midway** (1942), written and directed by Ford. At **12:55,** Wyler's **The Memphis Belle** (1944), and at **1:50, Let There Be Light** (1946), directed by Huston. (1 hr. 10 min.)

1:00 p.m.

4 NFL Football. The New York Giants are at home against the consistently mediocre Seattle Seahawks.

AMC A Gary Cooper marathon begins with **Meet John Doe** (1941), the inspired Frank Capra drama in which hayseed Cooper is molded into an Everyman who galvanizes the American population. With Barbara Stanwyck, Edward Arnold. Followed, at **3:05,** by **The General Died at Dawn** (1935); at **5:00, The Pride of the Yankees** (1942); at **7:30, Adventures of Marco Polo** (1938); at **9:30, The Cowboy and the Lady** (1938); and at **11:00, Design for Living** (1933). (1 hr. 35 min.)

3:00

9 Invasion of the Body Snatchers (1978). Philip Kaufman's splendid remake of the 1956 classic, with podlike invaders from outer space inhabiting the bodies and minds of San Franciscans. The joke is that no one notices the difference. Funny, and with a more visceral approach to horror than the original. With Donald Sutherland, Leonard Nimoy, Brooke Adams, and Jeff Goldblum. (2 hrs.)

7:00

7 Tall Ship: High Sea Adventure. (Reviewed in this issue.) Producer James Lipscomb shimmied up the thirteen-story-high mast of a Danish sailboat to document what life on the high—and occasionally calm—seas is really like. Narrated by Jason Robards. (1 hr.)

8:00

2 World Series. If necessary, the seventh and deciding game will be played tonight. If the series is already over, **Women of Windsor** will be shown here instead. It's a three-hour TV movie chronicling the lives and loves of Diana Spencer and Sarah Ferguson, starring Nicola Formby and Sallyanne Law.

13 Nature—"The Tree of Music." The history of the ebony tree and its origin in Tanzania, where it has become as endangered as the rhinoceros and the elephant. (1 hr.)

A&E To Kill a Mockingbird (1962). A moving adaptation of the Harper Lee novel, with a screenplay by Horton Foote and a wonderful performance by Gregory Peck, both of whom won Oscars. Peck plays Atticus Finch, the gentle, sagacious southern lawyer who defends a black man against a rape charge and must justify his actions to his town and, especially, his family. With Robert Duvall, in his first film, as Boo Radley. (2 hrs. 30 min.)

9:00

4 In the Line of Duty: Street War. (Reviewed in this issue.) Another film in the fact-based series about cops who go above and beyond the call of duty. This story is about two New York cops who patrol the same nasty streets where they grew up. When one of them gets killed, the other goes underground to find the murderer. With Ray Sharkey, Mario Van Peebles, Peter Boyle. (2 hrs.)

7 Charles and Diana: Unhappily Ever After? Roger Rees plays Prince Charles and Catherine Oxenberg is Princess Di in this two-hour dramatization of the glamorized and troubled royal marriage.

13 Memento Mori. (Reviewed in this issue.) John Leonard likes it, and you will, too—if you've got a soft spot for Muriel Spark, on whose novel this two-part *Masterpiece Theatre* series is based. In a nutshell: Several upper-crust Londoners are receiving the same anonymous phone call—"Remember, you must die." Truism or not, it's a scary thought. The fine cast includes Dame Maggie Smith, Sir Michael Hordern, Renee Asherson, Stephanie Cole, and Cyril Cusack. Part 1 of 2; Part 2 shown next Sunday at this time. (1 hr.) Also shown at **10:00** on **49**.

10:00

13 Surviving Salvation. Not much has been heard of the thousands of Ethiopian Jews who were airlifted to safety in Israel. Here's a one-hour look at how they're adjusting to a brand-new and wildly different culture. Also shown Tuesday at **11:30 p.m.** on **21**.

CNN The Battle to Lead: The Public Mind of George Bush. In just over a week, President Bush may be on his way to becoming Citizen Bush; then again, stranger things have happened—witness the 1948 victory of Bush's latest hero, Harry Truman. Either way, here's a one-hour profile of George Herbert Walker Bush's life of public service.

10:30

BRV A week's worth of literary-minded **South Bank Show** profiles begins tonight with a half-hour look at the singular British author Doris Lessing. The upcoming subjects are Gore Vidal, Monday at **11:00 p.m.;** Chinua Achebe, Tuesday at **1:00 a.m.;** August Wilson, Wednesday at **9:00 p.m.;** William Golding, Thursday at **8:00 p.m.;** John Updike, Friday at **10:30 p.m.;** and Seamus Heaney, Saturday at **11:30 p.m.**

MON., OCT. 26

8:00 p.m.

13 Space Age. First, "Celestial Sentinels," the second segment in a six-part series, which was bumped from last week because of the presidential debate. Followed, at **9:00,** by another hour-long installment, "The Unexpected Universe," which divulges what our high-tech scientific instruments have determined about the planets and stars.

TNN Hats Off to Minnie: America Honors Minnie Pearl. (Reviewed in this issue.) A wondrous, indeed baffling, roster of more than 100 noteworthy folks, some of whom have less to do with country music than, say, Jean-Paul Sartre, convenes to pay tribute to the Nashville legend born Sarah Ophelia Colley. (2 hrs. 30 min.)

TBS Portrait of Japan. A two-hour installment of a program that examines the Western view of Japan as a homogeneous society. As it turns out, there's far more individualism and friction in Japan than we think. Part 2 shown Tuesday at **8:00 p.m.**

9:00

4 In the Deep Woods. (Reviewed in this issue.) A new TV murder thriller that's most noteworthy as Anthony Perkins's last film. Perkins plays a private eye on the trail of a serial killer whose victims all have at least a little bit in common with Rosanna Arquette. With Will Patton, Christopher Rydell, and D. W. Moffett. (2 hrs.)

7 Monday Night Football. An intrastate battle—in name, at least—between two teams with entirely different levels of play: the mighty Buffalo Bills and the lowly New York Jets.

10:00

13 Neglect Not the Children. Morgan Freeman is the host of this one-hour program, which tries to explain the debilitating effects of growing up poor, desperate, and nearly hopeless. Freeman focuses on four young New Yorkers who struggle to overcome their environment.

TUE., OCT. 27

4:30 p.m.

SHO Doctor Zhivago (1965). David Lean's epic love story, based on the Boris Pasternak novel, wears its emotions on its sleeve but is utterly engrossing. War and peace, snow and sunshine, heartbreak and rapture. With Omar Sharif, Julie Christie, Alec Guinness, Rod Steiger, Geraldine Chaplin. (3 hrs. 30 min.)

5:30

AMC My Favorite Wife (1940). Garson Kanin's sparkling comedy in which Irene Dunne, who supposedly died in a shipwreck, comes home to find that husband Cary Grant has remarried. With Gail Patrick as the interloping wife. (1 hr. 30 min.) Also shown at **10:30.**

7:30

9 The Josephine Baker Story. Lynn Whitfield stars in this red-blooded 1991 made-for-cable movie. Baker's fame was far greater in France than in her native U.S., where her erotic performances as a singer and dancer were considered a bit too radical. (2 hrs. 30 min.)

8:00

13 49 Nova—"Rafting Through the Grand Canyon." Linda Hunt and Gregory Peck narrate this trip through the canyon, re-creating the harrowing voyage of explorer John Wesley Powell. (1 hr.) Also shown at **9:00** on **21**.

DIS This Island Earth. A 50-minute environmental music special that matches songs by Kenny Loggins and Gloria Estefan to nature film from the archives of the National Audubon Society.

TBS Portrait of Japan. (See Monday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

9:00

2 The President's Child. In this adaptation of a Fay Weldon novel, William Devane plays a U.S. senator who's in line for the presidency. Donna Mills is the mother of his 7-year-old son, whom Devane will go to any length to deny and hide. (2 hrs.)

13 49 Frontline—"The Best Campaign Money Can Buy." Just how much influence does a whopping campaign contribution buy? That's what Robert Krulwich sets out to learn, following several major contributors to both George Bush's and Bill Clinton's campaigns. (1 hr.)

A&E Cartoon Madness—The Fantastic Max Fleischer Cartoons. A retrospective of the cartoonist who not only created Betty Boop but also animated Popeye, Superman, and a host of lesser-known cartoon characters. Leonard Maltin is the host of this two-hour look at Fleischer, widely considered one of the finest animators ever.

LIFE Majority Rule. Blair Brown stars in a new film about a female three-star general who's running for president of the United States. With John Getz, Jensen Daggett, John Glover, Donald Moffat. (2 hrs.)

10:00

HBO Women on Trial. Lee Grant both directed and narrates this one-hour documentary about the trend of mothers' losing custody of their children to fathers who may be abusive.

MIDNIGHT

TNT Mommie Dearest (1981). As world's worst mother Joan Crawford, Faye Dunaway shrieks, thrashes about, grovels, and, after being fired by Louis B. Mayer, cuts down her rosebushes with the largest pair of pruning shears in movie history. It's a Grand Guignol spectacle, enjoyable for its camp excesses and absurdities. Adapted from Christina Crawford's odd, unpleasant memoir. With Diana Scarwid and Mara Hobel; directed by Frank Perry. (2 hrs. 30 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

APARTMENT
Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share okay. $2,100. 20 min Manh. (718) 284-4162

APARTMENT
Wanted

Seeking Apt from 11/25-11/29—4 BRs, E. Side betw. 60th & 80th, 5th to Park. Bank refer. $2500. 805-967-0503/805-969-4660

LOFT FOR RENT

SOHO Ground Floor—5,000 sf. Finished basement. 14' ceilings, glass front, w/security gate. Ideal for photography, video, art, showroom, etc. $7200/mo. Call Lyn: 212-226-0342.

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NEW YORK Magazine's
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Call Iris Agar at 212-643-6500
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MISCELLANEOUS

Rinald/USA—Environ & Struct Bldg. Inspect. Asbestos Abatement. 914-633-0010

COOP/CONDO
Manhattan

CPS, Hampshire House—Sacrifice 1-BR, park vu. Full hotel service. Twice daily maid, MCTV & elect. incl. in maint. $250K; maint. $2,960. 212-265-7090

HOUSE
Queens

Forest Hills—3 BR, detached, 2-car garage. Call 212-679-8154.

New York's Town & Country Properties
To advertise, call **212-643-6500.**

HOUSE
New York State

Secl Farmhse—3 BR, mod kit/bth. 110 ac. Cabin. 3 hrs NYC. $165K. 718-852-7840

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Wild Indonesia—Hidden Thailand - Bali. Info: 800-642-ASIA - Bolder Adventures

AIRLINE

Discount Airline Tickets
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Europe, Asia, S. Pacific, Hawaii.
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Travel World Agency - 1-800-749-1341

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DISCOUNT CRUISES
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INNS & LODGES
Connecticut

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INNS & LODGES
New York

South Street Seaport—Weekend Special. Deluxe Accommodations, From $98/Night. (212) 742-0003

The TRAVEL
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Iris Agar
at **212-643-6500**

BED & BREAKFAST
Connecticut

CT, Litchfield - Victorian, Cozy Cape—Pvt bths. Nr antiques, lake. 203-355-7387

BED & BREAKFAST
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KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant, new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

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Berkshires—Cozy 2, 3, 4 & 5-BR lakefront homes w/fplcs. Tennis, pool, hot tubs, sailboats, canoes & private stables. Beautiful fall foliage, theaters & Jacob's Pillow. Available by week or wknd. 212-288-7370

NEW YORK MAGAZINE
SPECIAL ISSUE

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ISSUE DATE: 11/2 ON SALE: 10/26 AD CLOSE: 10/19

For advertising information, call 212-643-6500.

RESORT
New York

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Who Love To Travel! Call 212-643-6500
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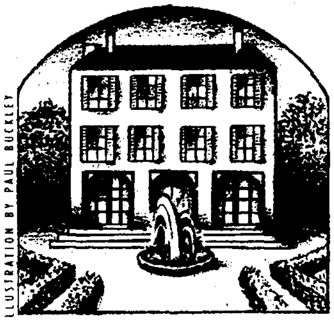
ILLUSTRATION BY PAUL BUCKLEY

V I L L A S

VILLA/CONDO/APTS
The Islands

Anguilla—Romantic, pvt water's edge. 1 BR w/great day/night views. 203-443-6408

St. Maarten—Lux Villa - 2 BR/3 bth, LR, kit, pvt pool, 6-day maid, tel, TV, VCR, A/C. Day 315-474-3326; Eve 315-446-5986

ST. MAARTEN—Tranquil setting, exciting island. Vistas & breathtaking sunsets! Oceanfront villa. 2 BR/2 bth, pvt. pool, maid, A/C. $Super$Summer$Savings!! 914-778-2581

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Longing To Meet Ms. Perfect—She's entertaining, well-read, content/restless, sexy, likes to talk and listen, owns traveling shoes, Christian, loves food and wine, stylish, thin, in-shape/in-touch, marriage- and family-minded. I'm 44, 6'1", 185 lbs, a blue-eyed, Midwestern-bred, successful Wasp. You've passed me in the street. Note. 3979 ✉

Very Successful, Intelligent—Wall Street executive, tall, attractive nonsmoker, 40s. Enjoys sports, beach, movies, reading. Seeking bright, attractive woman, 35-45. Photo a must/note/phone. 6885 ✉

Attention Adventure Seeker—Very handsome, tall, successful (but humble), Jewish, Wall Street professional, in early 30s, seeking female equivalent. Must be 25-30, 5'7"-5'11", and looking for an adventure of a lifetime. Photo a must. 6898 ✉ ☎

Truly Pretty, Fit, Sexy—Sensitive, spiritual, successful, highly intelligent, radiant and alive woman, 38 - looking for one unique, beautiful man (inside and out) for forever. Letter/photo. 3968 ✉

Beauty, Brains And A Warm Heart—Slim, elegant, successful Manhattanite (40s) seeks loving male. 2125 ✉ ☎

Surgeon With Cardiac Symptoms—Seeks kindred spirit to jump-start my heart! A man of integrity, strong-natured yet tenderhearted, with a sense of humor, consideration, kindness, compassion - quite handsome, successful, 38, trim, tall, fit. Seeks very bright female heartthrob, to 39. No reply without photo. 3982 ✉

I Am A Tall, Handsome, Witty—41-year-old divorce, ready to once again fall in love. If you are sweet, beautiful, and guarantee to take my breath away, your destiny awaits. Note and recent photo a must. 6873 ✉

No-Frills Ad—Handsome Jewish professional, 6', educated and caring, seeks truly pretty counterpart, 26-34, for relationship. Frills later! Photo. 2129 ✉ ☎

Very Pretty Blue-Eyed Brunette—Marketing exec, 32, Jewish, bright, confident, athletic (any fellow marathoners?), and genuinely nice. You're 30-40, successful, very attractive, sincere, with strong values and sharp mind. If you want to meet a unique woman (it's hard to be humble in an ad) for lasting relationship/commitment, send note/photo. 6912 ✉

Where Are You?—Manhattanite - 6', 29, attractive, intelligent and fun - looking for my female match. Do you like traveling? East Hampton summers? NYC nights? I'm looking for a down-to-earth, "normal" woman with natural beauty and brains - who can be as comfortable at a black tie affair as she can in a blazer and jeans drinking margaritas. Can you have fun in Soho and the Upper East Side? Can you enjoy yourself at a Ranger game as well as the MOMA or the Met? If you enjoy many activities...hanging out with friends or just doing nothing together - then let me hear from you. Photo/phone. 6899 ✉

Desirable NY Lady—Elegant, sophisticated, secure and caring - has it all except you: an urbane, cultured, compassionate gentleman (50s-60s) with a sense of humor, joie de vivre. Photo please. 3993 ✉

Beautiful MD—Tall, willowy, sensual, very pretty, warm, gracious, giving, artistic, creative. Enjoys clasical music, long city walks, country weekends; loves animals. Seeks intelligent, highly ethical, emotionally giving, communicative, tall, attractive man, 38-52, to share life and love. 2142 ✉ ☎

The Essentials:—Warmth. Humor. Integrity. Chemistry. I'm 36, an accomplished Jewish professional, pretty, passionate, athletic, with a great figure. I love the outdoors, travel, music, the people in my life, and much more. Needed: male counterpart - for keeps. Photo please. 2158 ✉ ☎

Extra-Special Package—Seeks just the right beau. 5'9", pretty, Jewish, shapely, successful and striking, green-eyed, 29-year-old woman looking for a tall, smart, accomplished, handsome Jewish man, 30-40, who's ready to meet a real sweetheart. Photo, please. 2156 ✉ ☎

One Of The Good Guys—Physically attractive, Jewish male, 34, successful media professional, very athletic, well educated - seeks naturally pretty, slim, bright female, 23-34. Photo! 6883 ✉

Sensual, Svelte, Stylish—Secure siren seeks stunning, slim, sexy, successful squire, 50ish. Photo. 3967 ✉ ☎

Special Guy—32, Jewish professional who is very handsome - but, more importantly, attractive inside...romantic, warm, tender, witty, athletic and musical. Financially secure. Wants to meet a special Jewish woman, 26-32, who is warm, funny, intelligent, secure, attractive, petite and ready to steal someone's heart. Tell me about yourself - send a photo if you'd like. 2108 ✉

Tall Beauty Sought—By handsome Wasp, 37, 6' plus. For evenings at Lincoln Center, museum strolls, weekends on the slopes, international travel, romantic dining and dancing. Lifetime friendship available. Photo, please. 6895 ✉ ☎

Classy Fairfield County Woman—Very pretty, very slim (size 4), fit, fun, with terrific career, seeks strong, intelligent, nonsmoking, music-loving man, 45-55, for keeps. Photo please. 2138 ✉

Ready To Settle Down—Jewish woman, 40, kid-like, very successful, funny, generous, passionate, wants to meet a similar guy - ready to marry, create a family and a life together. 3976 ✉ ☎

Wanted: One Special Jewish Man—52-60, smart, successful, confident, stable, with humor, interested in permanence. Reward: slim, pretty, warm, bright, vivacious brunette. Friendship, laughter, fun and companionship. Danger: lifetime happiness. Bergen County. 6896 ✉ ☎

I'll Even Watch Sports With You—Sensitive, passionate, slim, very pretty, professional Jewish woman, 37 - loves tennis, music, travel. Seeks soft-hearted, athletic, funny, upbeat, successful, professional Jewish man, 35-42, for enchanted evenings and adventure. 3977 ✉ ☎

Adorable Carly Simon Look-Alike—Just transitionalized to the Big Apple, extremely excited about life's new adventures, seeking 45ish, Jewish, professional, nonsmoking, tall male to share the experience. Note/photo. 3966 ✉ ☎

Claudia Schiffer—Now that I have your attention! Wanted for love: one classy, confident, unattached guy with rugged good looks, 30s-50s, who could be looking for me...a very pretty, educated, warm-hearted, trim photographer/painter turned real estate executive, for a great relationship. Note/photo. 3965 ✉ ☎

Gay White Female—National champion athlete, professional woman - looking for someone who is sincere and real. Lives in Orange County, NY. Please send photo and letter. 6897 ✉ ☎

CT Man—Kind, 62, retired, owns country home, needs one loving woman who enjoys sailing, gardening, talking, quietness. Letter and photo. 2111 ✉

Handsome, Upbeat Male—Knows how to treat a lady. 6', slim, fit, romantic, self-employed. Seeks pretty, slim, professional female, 30-40. Note/photo must. 6881 ✉

Beautiful Westchester Woman—Impulsive, daring, fun, enjoys travel. Successful brown-eyed girl, Jewish, 5'1", slender, 31, loves change, excitement, romance. Looking for a cultured, outdoorsy gentleman who loves children and seeks someone who appreciates life. Note/photo/phone. 6890 ✉

Let's Go Pumpkin Picking—Attractive blond, 34, 5'6", slim, NYC professional/LI resident who is very warm, sensitive and caring, seeking tall, handsome guy, not afraid of affection, romance or commitment. Photo/phone. 2123 ✉

Blue-Eyed, Blondish—Former film critic, slim, 40, 5'5". Loves far West, France, work (therapist/student), books, the blues. Seeks clever, caring man to share Film Society dual membership. 6905 ✉ ☎

Pretty, Blue-Eyed Redhead—5'4", fit, Jewish Wall Street attorney, 30s, former artist/dancer - seeks successful, athletic, handsome professional man for committed relationship. Photo. 2133 ✉

Dark-Eyed Beauty—Looking for a special someone to go the distance with. I'm 5'6", mid 40s, slim, smart, successful and seriously seeking a warm/loving soul mate who, like me, is good-looking, financially secure, fun to be with and emotionally available. Note/photo. 2152 ✉ ☎

Boo! Scared Ya?—Beautiful, green-eyed tomboy seeks fearless Jewish Spiderman. This hippie/entrepreneur, athletic/bookish, Fire Island/country inns, 5'5", 120 lbs female seeks tall, secure mid-30s guy. Photo/note. 6908 ✉ ☎

Educated Chinese—Pretty, slim, sweet, seeks 38-55 man with quality and mind for a lifetime. Photo/note. 6903 ✉

Sexy, Smart, Caring—Affluent, petite Jewish widow, young 50s, seeks kind, educated, healthy, evolved man. 6901 ✉

Attractive Asian Laker Fan—Transplanted California female, 31, likes sports, the outdoors, and relaxing at home. Seeks nonsmoking man for serious relationship. Photo/note/phone. 6877 ✉

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Single Jewish Female—Beautiful in and out, seeks single, professional Jewish male, 34-44. Photo must. 6858 ✉

Tired Of Ads That Drip Hyperbole?—Me too. Lovely, bright, down-to-earth, frankly fifty female, would like to meet her counterpart. 6886 ✉ ☎

Handsome, Successful Doctor—51, Jewish, warm, sensitive, athletic, loves all the fun things of life - looking for that special lady: thin, beautiful, intelligent, with zest for life. Note/photo. 3988 ✉

Stunning, Single Jewish Female—24, vibrant yet cuddly, with cute puppy - seeks warm male professional. Photo. 6876 ✉

Willing And Able—To make a commitment. Catholic male, 40, professional, 5'10", handsome, sense of humor. Seeks nonsmoking woman, 28-35. 6884 ✉

Pretty NJ Blond—38, 5'7", well-educated (nonsmoker, no dependents), who enjoys the arts and the outdoors - seeks stable, honest, intelligent man (35-48). 3986 ✉

Vibrant, Bright, Active Lady—50s, seeks caring, successful, sincere man. 2117 ✉

If Not You, Then Who?—Accomplished, altruistic, attractive, alluring woman realizes we both must take action in order to achieve that special friendship. Now it's your turn. If not now, then when? 2126 ✉

Pretty Black Lady—41, 5'7", slim, intelligent, ethical, professional, classy, financially and emotionally secure, with kind heart, nice smile and great legs. You are male and share most qualities, 38 plus, ambitious, energetic, romantic - ready to experience sharing in a serious relationship. Photo/note. 2113 ✉ ☎

Elegant, Attractive, Independent—Jewish widow in her 50s seeks successful, caring gentleman to complete Chapter Two of her life. Phone/photo. 6872 ✉

Very Pretty Brunette—Jewish, 38, slender, great figure, exciting career, warm, intelligent and aesthetic, with many interests - seeks attractive, fit, intelligent, successful professional male, 37-45, with warmth and integrity, for lasting relationship. Photo and note a must. 3970 ✉

Westchester Female—Attractive, professional, is looking for sincere, professional gentleman, 6', 43-50. Note/phone/photo, please. 6893 ✉

Midtown Manhattan Girl—Late 30s, college grad and finishing school, career in the travel industry. Athletic, emotionally secure, enjoys city/country life and the arts - is looking for successful, courageous white male, 40-50. I am blond, 5'5" and petite. If you have high standards, and are looking for a good friendship to turn into an eternal relationship, please send a note and photo. 6894 ✉

Down-To-Earth—Divorced, Jewish professional man, 45, seeks female, 32-42, for sharing and caring. Photo. 2127 ✉ ☎

Strikingly Attractive—Slim, intelligent, down-to-earth, Jewish female, 32, seeks same in Jewish male, 30-40, for serious relationship. Note, photo. 6730 ✉

Good-Looking Woman—'Looking For A Sunday Kind Of Love.' Young 59ish, slender, financially secure, enjoys life. Are you an accomplished, intelligent, financially secure, 60-plus, wonderful guy? 2131 ✉

L'Shanah Tov—Torah gem seeks Torah gem-ette, to 25. Bio/photo. 3994 ✉

Lovely, Stylish, Sophisticated Woman—39, seeks Jewish man, 45 plus. 2115 ✉ ☎

For A Charmed Life—Traveling, exploring civilization's oeuvre of art, artifacts and thinking...for tenderness, caring, romance and companion sports - take me. Be trim, active, educated, retirable, with equal financial assets to play this scene. I'm 5'7", trim, muscled, neat, healthy, good-looking, white-haired, retired, single, bubbling over with intelligence, education and broth. 3995 ✉

Tall, Urbane—49, extremely handsome, athletic, unabashedly romantic, successful and sensitive, with a passion for city culture, real adventure and the curative of country quiet, seeks tall (5'7" or over), smart, wholesome, high-spirited, elegant, affectionate, slim beauty (great legs a plus), 34-40 tops, with like interests, to share life of fun, romance and real intimacy. Manhattanites only. Recent photo/note a must. 3996 ✉

Slightly Wicked Lady—Beautiful, witty, seeks a single NYC male counterpart, 48-58, to share interests in music, theater, books, romantic evenings. Desire interesting friend first - then, whatever. Short bio/telephone/recent photo a must. 6888 ✉

Four-Star Female—Seeking quality male, Jewish, 55 plus. 3960 ✉ ☎

Hot New Issue - Scarce Commodity—40ish, tall, handsome, funny, Jewish, divorced male, who is a successful professional with ample income. Have two teenage children living out-of-state requiring my financial support. If you are Jewish, 30-40, independent, finanically secure - make this your greatest long-term investment. Full photo necessary. 6823 ✉

Let's Connect—Lovely, intelligent redhead - loves life, varied interests. Seeks male counterpart, 50 plus. 3969 ✉

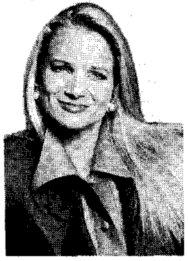
Seeking Commitment—Tired of "must have this type color hair, be this tall, thin, nationality and Ms. Perfect"? Single white male, bald but beautiful, 36, 6'1", 195, brown hair, blue eyes - enjoys working out, the outdoors and the arts. Emotionally and financially secure - I seek single female, confident and secure within herself, from her outer appearance to most inner thoughts. 6889 ✉

She's Back—From living abroad. This smart, warm, funny, very attractive, slender, sexy American-Jewish blond, 34, seeks an intelligent, handsome, tall, sincere, nonsmoking Jewish man, 30-40, to travel through life with. Photo please. 3964 ✉ ☎

Great Gal From The Midwest—Hi! I'm tall, slim, attractive, single white female, 32, professional. I love sports, movies and eating. If you're fun, normal and sort of cute - send photo, letter, number. 3973 ✉

Wealthy, Beautiful—Divorced white female, doctor, late 30s, seeks handsome, intelligent, professional, single white male, 40-45, for adventure, romance and friendship. Athletic ability is a plus, and a great sense of humor is a requirement! Let's have fun over the holidays...Please send photo. 2130 ✉

Searching For Mr. Right—I can't find him... Are you out there? 50s-60s, with a sense of humor, honest, looking for a monogamous relationship - likes dining out or quiet evenings at home, theater. This blond, hazel eyes, 5'1", 110-lbs lady, early 50s, is waiting to hear from you. Note/phone. 6910 ✉



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Running Mate Sought—For winning ticket. Let's share cultural and current events, long walks and talks, exotic sights, erotic nights, thoughts, feelings, silence. Arts PR exec, 37, well-traveled, trilingual, with NY intellect, Southern charm, European sensibility - seeks bright, witty, curious, serious, creative, sensitive, honest, reliable, passionate professional woman with time, energy and desire for a relationship...sophisticated but not superficial, cosmopolitan but not a snob, you're at home at Bouley or the ballpark, with Bach or Bird, attractive to the eyes and ears, slim, to 40. Photo. 3971 ✉

Female Body Builder/Dancer Type—With intelligence wanted. Physical and mental is the woman I seek. You are 23-36, literate, smart and good-looking, at home in a limousine or on a motorcycle, at a coffee shop or an expensive restaurant. I'm a tall, dark, handsome, successful Ivy League grad with eclectic tastes. Photo/note please. 3974 ✉

Wanted:—Handsome, athletic, fun, smart, nice, financially secure, fair-haired, tall, Christian man, 44-48, for passion, love, long-lasting relationship with woman of similar traits. 6860 ✉ ☎

MD Wanted For Incurable Romantic—35, accomplished, stunning, professional, size 4, leggy, smart, fit, loves wintry evenings by the fire, travel, romantic dinners, tennis, life, warm friends and Jeopardy. You - MD/CEO, 5'11"/taller, traditional values, (com)passion, GQ handsome, sense of humor. If your heart is open a photo, note, gets a response. 6902 ✉

Tall, Athletic Attorney—Irish, 41, loves books. Seeks slender, younger wife and offspring. Photo and phone. POB 022352, Brooklyn, NY 11202-0050.

Good-Looking Jewish Lawyer—31, outgoing, creative, fun(ny), cerebral - seeks beautiful, intelligent, slim woman, 23-33. Recent photo a must. 6862 ✉

Looking For Love—I'm a 42-year-old, single Jewish lady who's seeking the man of her dreams. Are you attractive and sophisticated, smart and successful, and ready to care and share for a lifetime? If yes, and you're 40-55, please send note and photo. 2146 ✉

Lawyer With Dimples—Attractive, 39, Jewish, enjoys movies, travel and gym - seeks handsome professional man for lasting relationship. Photo. 3984 ✉

Cute, Dynamic Brunette—With captivating smile, petite, successful, athletic, bright, with good family genes - seeks nonsmoking Jewish male, 35-42, 5'10"-6'2", well-educated, successful, trim and honest. Photo necessary. 3983 ✉

Pretty, Successful, Outgoing—Jewish female, 27 - enjoys sports, movies, NYC and sharing lots of laughs. Seeks handsome Jewish professional, 27-34, to share good times. Note/phone/photo. 3980 ✉

Curious Fawnlike Female—34, 5'7", IQ 142, gentile, seeks warm Jewish eyes in an intelligent playful man, 45-60, interested in the social sciences. 3962 ✉ ☎

Gay White Female—PhD, 42, athletic, feminine, intellectual, seeks stable, highly successful, attractive woman for relationship. 2148 ✉

Attractive Jewish Male—33, 5'10", athletic, romantic, humorous, seeks slim, intelligent, pretty lady for commitment. Current photo. 2140 ✉

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 3961 ✉

Pretty, Professional Woman—48, seeks attractive, successful male. 6857 ✉ ☎

TV Journalist—40, sensitive, sexy, successful man. Open heart, open mind, open arms. Step toward me. Note and photo. 3981 ✉

Looking For Needle In A Haystack—Would like to meet a golfer with a country club background (but not a must), who loves to dine and travel. Kind, very nice, successful, tall, dark and handsome man - looking for companion to cuddle, love and make a life with. A nonsmoker, Jewish, 45-55, size 10 or 12 preferred. 3987 ✉

A Great Catch!—LI, divorced CEO, 43, enjoys boating/fishing, travel and quiet nights by the fire. Seeks petite lady, 35-45 (kids okay), for friendship, romance and more. Photo appreciated. 2157 ✉ ☎

Attractive, Leggy—Sparkling, energetic, warm, fun-loving and sincere woman seeks professional male, 35-50, tall, sincere, intelligent, handsome, for long-term relationship. Photo please. 3990 ✉

Love Changes Everything—Grace Kelly type, successful green-eyed blond - slim, very pretty, traditional values, looking for a man who would cherish a special, giving lady. Must be Christian, 45-55, 5'10" plus, trim, nonsmoker. Please be an educated, career-minded professional, have a sense of humor, honest, no game-playing, ready to share music, nature, sports, movies, laughter, romantic dinners and hopefully a future together. Children are a plus. Note, photo and phone are necessary for a reply. 3991 ✉

Beautiful, Constant Head-Turner—Athletic, petite, 28-year-old attorney seeks male counterpart with looks, brains and great sense of humor. Photo required please. 3992 ✉

Pretty Blue Eyes—Petite, white professional female, 34. Sense of adventure/humor/romance. Interests as varied as life. Seeking sincere, intelligent, fit man for friendship/relationship. We've got a lot of living to do! Note/photo. 3978 ✉ ☎

Music Is The Key To My Soul—You could hold the key to my heart. By day, this very pretty, vivacious, petite, slim, dark-eyed Jewish brunette is a financially secure and successful executive - but by night a warm, loving, feminine woman who sings, acts, race-walks and knows how to make a man happy. A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cosy country cottage, on a sandy beach, or traveling to new and different horizons with someone she truly loves. If you are a highly successful, financially secure, attractive Jewish man, 48 plus, who appreciates the finer things in life and is ready for commitment, respond with note, photo and phone. No smokers or recently separated need reply. 6911 ✉

Exceptionally Handsome—Successful entrepreneur, Italian-Scandinavian, Catholic male, 35, 5'10", 170, sophisticated and smart yet soft and playful. Seeks a woman with a kind heart and deep values, into health, fitness, nature, well traveled and cultured. Exchange photos. 6913 ✉

Intellectual And Athletic—Christian male, looking for female, 30 plus, with common interests: squash, running, tennis, cycling, literature, history and art. Send note, photo. 2155 ✉

Handsome, Athletic, Christian—30-year-old male, 6', financially secure, health-conscious, seeks warm, attractive career woman, 22-30, for lasting relationship. Nonsmoker. Photo/note a must. 6892 ✉

NJ Female—Seeks Midwestern-type guy, 50s, with sense of humor about life/himself. I'm 5'7", youthful, slim, attractive, outdoorsy, professional. 6870 ✉ ☎

Romantic Dreams—Literate, witty, physically fit, Jewish professional male, 37, seeks emotionally mature, sensitive woman. Loves include Merchant/Ivory adaptations of E.M. Forster novels and other "good" films. Ethnic restaurants, MOMA and the Met are a plus. Let's get to know each other in what will ripen into a serious relationship. Detailed letter/photo. 2139 ✉ ☎

American-Oriental Beauty—Slim, 5'1", 34, fun-loving professional - seeks sincere, single white male. Phone/photo. 2141 ✉

Pretty Jewish Female—Professional, 30s, seeks compassionate Jewish male - professional, prince - for rescue from singles scene. Note/photo/phone. 2114 ✉

Special Guy Seeks Special Lady—Very handsome, bright lawyer, exceptionally nice guy, late 30s, Jewish, seeks a sweet, smart, pretty woman (29-36). 6875 ✉

Retired Engineer—Jewish widower, presentable gentleman, interested in photography, music, art and travel. Seeks attractive, cultured lady, 50-60, for companionship and friendship. Note, photo if available, phone number please. 6874 ✉

LA Bound?—Curvy, vervy, bicoastal New Yorker seeks 40s guy to ease culture shock. Photo appreciated. 6808 ✉

Professional Female—35, 5'6", slim, attractive, financially secure, diversified interests including the arts. Seeks professional male, 34-45, preferably Jewish, for monogamous relationship based on trust, honesty and respect. Note/phone/photo. 3928 ✉

Biking And Hiking—Wining and dining. Professional Jewish male, 42, who enjoys the outdoors and the city, seeks intelligent woman with a sense of humor, to share fun and adventure. 3963 ✉

Professional Man—57 years old, attractive, slim - likes music, theater and movies, is a good conversationalist with a good sense of humor, sensitive and psychologically-aware - seeks similar qualities in a woman. Five boroughs only. Photo appreciated. 2109 ✉ ☎

Quality Woman—Very attractive, sensuous, successful Jewish PhD seeks strong, stable, intelligent and affectionate man of class and substance, 55 plus. 6900 ✉

Let's Fall In love For The Last Time—Fiction writer, psychotherapist, widow, 60s, stable, loyal, vivacious, attractive, slim, petite, hand-holder - enjoys classical music, theater, ballet, dancing, books - easy to be with. Seeks grownup man - available for commitment. 6856 ✉

Seeking Special Man—Are you funny, neurotic, passionate, warm, successful, outgoing, Jewish, 31-41? I'm all that with a Rubenesque figure. Your note is more important than your picture. 6863 ✉

Attractive NY Woman—48, enjoys movies, theater, gourmet cooking, skiing, seeks intelligent, honorable man who enjoys same. Recent photo, please. 2110 ✉

Tall, Trim Christian Lady—Financially secure. Interests: cultural, fitness, golf. Desires to meet gentleman to 65. Tri-state area. 6887 ✉ ☎

Attractive, Sincere Professional—Female, 37, seeks male, 35-45, with same qualities, for serious relationship. Photo. 2112 ✉

Fine Wine Only—44-year-old, handsome, fit entrepreneur with style seeks woman of inner and outer beauty. Nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. 6859 ✉

A Man Of Quality—Successful businessman, living alone in a sumptuous Manhattan town house...seeks a slim, soft lady, 30-40 - preferably employed and not a gold-digger. Must be semi-sane. Recent photo/note necessary for reply. 6861 ✉

Lovely Travel Editor/Broadcaster—Utterly delightful, desirable, - seeks kind, stellar, 50-plus intellectual. Give me NYC, I'll give you the world - and coddling/cuddling at my country home. 2119 ✉

Looking For Christian Sweetheart—Who has naturally pretty looks and is easy to be with, 28-38, fit and a nonsmoker. I am 37, a nonreligious Jewish male, financially successful, 5'11", in great shape, slightly balding but cute, often charming, with a quick wit. Enjoys exercise, movies, tennis and walks in the park. Note/phone/photo will receive a reply. 2122 ✉

It Can Happen—If a young, beautiful Manhattan widow, mid 50s, very elegant and feminine (me) finds her youthful, 60ish, quality man (you) through the personals. Let's make it happen. The next move is yours. 3890 ✉

Wanted: Good Jewish Female—30s, for good Jewish male, 40s, for romance and family. Note/photo. 2154 ✉ ☎

Late Model 1936 Pink Sedan—Not same body as younger models but a classic. Always garaged. Few scratches outside but perfect interior. Radio, headlights and battery in perfect shape. Steering smooth, ashtray used. Good tires with miles to go. Looking to share garage space with classic 1930-1940 blue sedan. Owner passed away or would never sell. Must be big and roomy, leather interior a plus, creases in well worn interior fine. Principals truly interested in a classic only - no dealers of any kind. If this ad is confusing, please go on to the "God, I'm great" ones. 6865 ✉ Westchester area.

Cowboy At Heart—Successful, educated, diverse, enjoys both NYC and ranch life. Seeks cowgirl. Have trails, horses and sunsets to share with 29-39, very attractive, creative, accomplished lady with passion for horses, romance and commitment. Nonsmoker. Photo please. 6866 ✉

Physician, Mensch, 62—Caring, cultured; happy, healthy, handsome. Humorous and athletic. Tender and real. No major problem. Seeks charming, pretty, warm, educated woman, 50-58, for lasting love. Letter, '92 photo needed, phone. 6869 ✉

Ad Nauseum!—Sick of false claims?! Then, by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build, seeks pretty, petite Jewish lady to end my ad-writing career. 2121 ✉

6', Jewish, Harvard MBA/PhD—43, health-care venture capitalist, seeks a very attractive, successful, dynamic counterpart, 28-36. Currently commutes from Boca. Photo a must. 6867 ✉

Irresistible Homegirl—Pretty, thin and petite lawyer, mid 30s, runner, well-bred and educated - looking for a professional, good-looking (5'8" plus), single male, 35-43, who, like myself, is financially secure and ready for a commitment. Race not an issue for me unless it is for you. Note and photo a must. 6868 ✉

Simply Stated—Pretty, green-eyed brunette, 42, slender Jewish professional, seeks bright, handsome, funny man for something special. 3972 ✉ ☎

Gay Male—Tall, fit, upbeat. 55 and emotionally mature. Varied interests from music to sports to theater. Accomplished, successful and creative, with a finely honed sense of humor. Compassionate, sensitive, sophisticated and worldly. Why not reply with a note, a photo if you wish, and your phone number? 2124 ✉

The Best Is Yet To Come—5'11", trim, handsome professional, 41, with positive attitude towards future. Financially secure, emotionally ready. Seeking lady under 38, who understands that communication, as well as chemistry, is necessary for a successful relationship. The right woman is eager for the beginning of great things. Note/photo. 2134 ✉

Attorney - Tall, Handsome—40s, Christian, likes Paris, classical music, the Yankees, Central Park and cooking (needs help). Seeks warm, educated, independent woman, 26-40, to share above. Note and photo required. 2135 ✉

Stunning, Green-Eyed Brunette RN—Modern Orthodox, slim, 30, 5'4", seeks slim, secure, handsome male. Photo/phone/note. 2128 ✉

Help!—I'm being recycled. Savvy, sophisticated head-turner, extremely attractive, flowing brown hair, blue eyes, 5'7", 38, Jewish, slim - seeks very handsome man, 35 plus, 5'11" plus, to enjoy the best of NY and each other. Photo please. 6882 ✉

Seeking One Real Man—Who hates being alone, possessing humor, intellect and stability, for a sustaining relationship with this divorced Jewish woman, 47, slim, attractive, eternal optimist. 6871 ✉

Rugged Italian—39-young, fit, seeking down-to-earth, attractive female counterpart, 26-35. Religion and profession unimportant. 2120 ✉ ☎

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Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Attention—Single, successful businessman, 37, attempting to expand social network, seeks organized social venues. Interested in group activities not limited to sports, culinary, politics and travel. Input appreciated. NJ/NY area. 2069 ✉

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Successful Jewish MEN, 30-60—Invited to Introductions Club Dinner Party, 10/25 Meet quality women. Recommended New Yorker, NYM. Res. req. **877-0723**

30-Something Prof'ls, 30-49 - Park Central Hotel - NOTES, 870 7th Ave, 56th St., Fri., Oct. 30, 8pm. Buffet, prizes. $20. **535-2400**

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
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Catholic Professionals
Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

Celebrate Fall! Halloween Dance Party at **The Supper Club,** 10/26, 8pm-midnite, 240 W. 47th St. betw Broadway & 8th Ave. Cash bar, snacks, $30 at door. Benefits Jewish Guild for the Blind. **769-6239**

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LOA Introductions:—(212) 986-8590 Meet pretty Latin and Asian Ladies.

I.M.P.A.C.T.—Young Jewish prof'ls. Party at Bar East. Sat, 10/24, 9-12pm. $15. Open bar. 1st Ave/88th & 89th. Bring a friend!

ISRAEL BONDS—New Leadership Chanukah Cruise Miami-Bahamas, Dec. 18-21. Brand New Cruise Line: $695.00 With AIR. **Call 800-229-9650, Ext. 500-503.**

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THURS, OCT 22nd - 6PM - $22.
ST. MORITZ, 50 Central Park South.
BUFFET DINNER - DJ TRAVESTIES
Jackets req. **Info: Lana Gunn 212 744-8515**

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800 Jericho Tpke, New Hyde Park, LI. **SATURDAY, OCTOBER 24th * 8 PM *** $15 adm. A new nightclub called the **"APPLE ORCHARD"** caters to the Jewish single professional every Sat. night. **Directns: 516-437-0300 Info: 212-685-7206**

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To Girl On LIRR—Wed nite, 10/7 to Penn Sta. Brown hair, blue eyes, yellow blazer, jeans. Please contact guy, brown hair, yellow/blck flannel, duffle. 7007 ✉

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GAY/LESBIAN DATING SERVICE
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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Jewish MD, 38—6', down-to-earth. Sincere. Many interests. Seeks professional, accomplished woman with similar values. Photo preferred. 6909 ✉ ☎

Conventional But Not Too—Young (30), Jewish, petite, attractive, athletic, vivacious, professional woman - love exotic travel, country hiking/driving, city walking/dining, theater, dancing, and entertaining or hibernating at home. Seeking attractive, athletic, successful, fun, chivalrous man who's intelligent, easygoing and afraid of nothing. No smokers or cat-haters. Note/photo. 2144 ✉

201, 5 Minutes To 212—Fabulous professional female with time and means to enjoy all life has to offer. In search of same qualities in gentleman, 45-55 years young. Note/phone. 2147 ✉

Honest, Down-To-Earth—Jewish male, 36, slim, 5'5". Into tennis, gym, biking, classical music, new rock, art. Seeks female, 30-40, with similar interests. Photo/note, please. 6891 ✉ ☎

Warmhearted Trader—With creative alter-ego. 6', seeks artsy, sophisticated, sexy female soul mate, 22-30. 3926 ✉ ☎

Remarkable Woman—Sophisticated and elegant, with a pinch of spice and a touch of little girl. Attractive and accomplished yet romantic and real. Seeks happy, bright man, 50 plus, who hopes to love and be loved forever. 3985 ✉

Gorgeous, Animated Creature—With lots of charm, wit and drive. Looking for a noble man (or a king) who knows how to set the night on fire. Must be ambitious, loving and loyal, 30-50, 5'10" plus and ready to take the big step. 2150 ✉

Gay White Man—26, 6', 165, handsome. I'm a successful, caring, thoughtful guy looking for someone special, 25-35, for a lasting relationship. You're together, kind, sensitive. Enjoy art, movies, cars and quiet times. Please write/photo. 2116 ✉

Take A Chance—Striking, sexy Jewish female, 30, music lover, theater and film buff. Seeking handsome, good-natured Jewish male professional, 30-40, for friendship, romance and lasting relationship. Note/photo/phone. 6907 ✉ ☎

Athletic, Handsome Jewish Male—32, seeks slim, secure female, 24-33, for fun and future. Tennis a plus. 6878 ✉

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Male—32, sincere, fun, fit Jewish professional - seeks athletic, classy, smart, traditional female. 6879 ✉

Bright Eyes, Nice Smile—This attractive Jewish man, 34, seeks an arts-oriented woman who plays tennis and is smart, thoughtful and looking for something genuine. Note and photo appreciated. Will exchange. 6880 ✉

Refusing To Settle—Hopefully you haven't either. Professional, good-looking, Jewish (nonreligious), NJ gentleman, 46, who's very romantic, caring, sensitive and down-to-earth, seeks stunning partner, under 43, with a heart of gold, with similar qualities. We'll become best friends, lovers and walk through life as one. Note and photo. 2143 ✉

Gay LI Woman—37/5'6", caring, pretty, self-aware, professional. Enthusiastically seeks together lady for friendship/relationship. Note/photo. 2145 ✉

Bright, Beautiful, Bubbly Brunette—Jewish widow, professional, seeks sincere, secure sweetheart, 55 plus. 3989 ✉ ☎

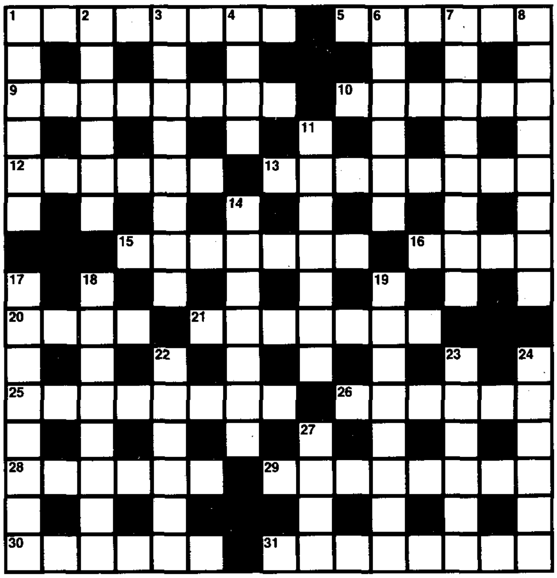
Multicultural—Ethnic-bronzed, honey blond, 5'3", vibrant, aware, metaphysical, shapely, exotic beauty, 30s, desires multidimensional energetic man. 6904 ✉

Human Touch—Warm, caring, handsome, athletic, Jewish (nonreligious) professional, 39, 5'10", seeks lasting, loving relationship with pretty, bright, shapely, sensuous, nonmaterialistic, nonsmoking female. Photo, please. 6916 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Being inclined to have a social worker in support. (8)
5 Taking more falls? (6)
9 The candidate needs partisan constituents. (8)
10 Beams about record refunds made. (6)
12 Hunter, the engraver. (6)
13 Denied earnings—assistance is required. (8)
15 Claim against minister. (7)
16 21 may be cool about the person wanting experience. (4)
20 Call for a band. (4)
21 Head of state to be seen in due course. (7)
25 Elegantly illuminated city by a river. (8)
26 To cover up was the alternative. (6)
28 Right! A quarter turn is the answer. (6)
29 Sound fruits, yet there's complaint. (8)
30 Understood about credit arrangement for television set. (6)
31 Craft grates if misused. (8)



DOWN

1 Not enough to throw many into a panic. (6)
2 A new paper that's come out. (6)
3 Started working when attacked. (6, 2)
4 Several can be seen in any big town in Europe. (4)
6 Players sent off. (6)
7 Dug with some expertise where food's produced. (3-5)
8 Dwelling is rented possibly. (8)
11 End up in total irrationality. (7)
14 A high church feature. (7)
17 Quiet about spare parts orders. (8)
18 Put into a home or he'll blow up! (8)
19 Having to cultivate a health, so expressing some irritation. (8)
22 Austere English novelist. (6)
23 Attending important match to demonstrate. (6)
24 Slipshod serving men don't make a hit. (6)
27 Esteemed to be over-priced. (4)

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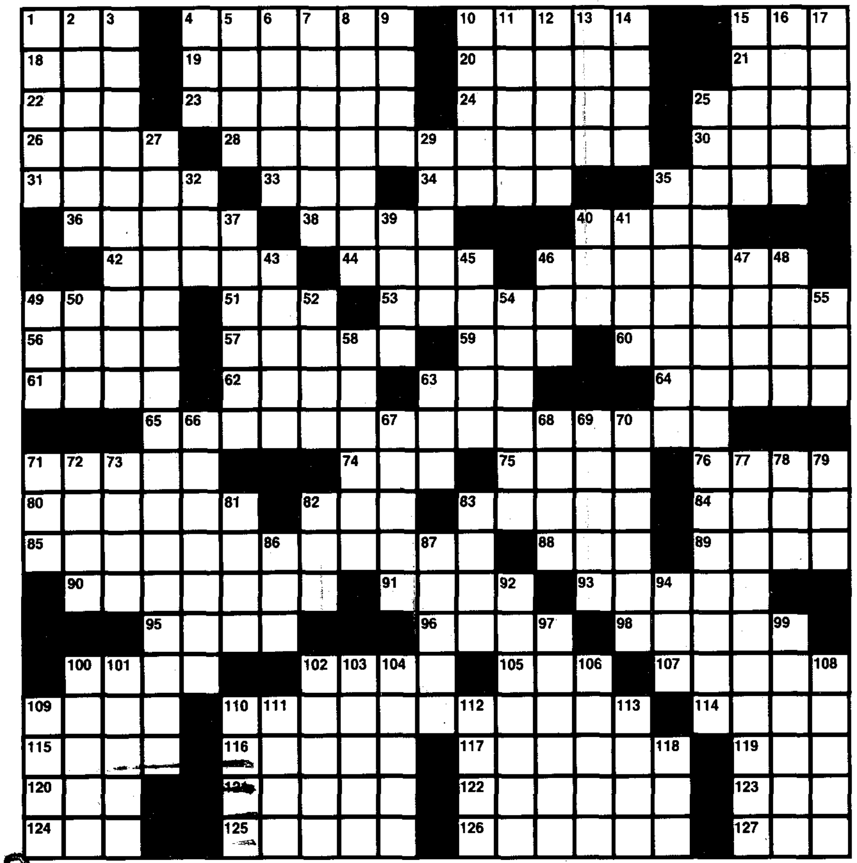
'SEE 65-ACROSS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Squealer
4 Top-quality merchandise
10 Runner's food
15 Quick to learn
18 Lenten Wednesday
19 "Peer Gynt" dancer
20 Outlander
21 "Mamma ——!
22 Between Mao and tung
23 Holy
24 Lucifer
25 Julep flavoring
26 Corn Belt state
28 Central Park
30 Malaria symptom
31 Unwritten exams
33 Lamprey
34 Modern gaslight
35 Alphabet sequence
36 Tenth president
38 Ike Turner's ex
40 Ancient mariner
42 Race refresher
44 Umpire's call
46 26.2
49 Grandstand feature
51 Singer Damone
53 Verrazano Bridge
56 Approximately
57 Europe's "boot"
59 Above, to Keats
60 Be present
61 Rebuke to Brutus
62 Poet Pound
63 1918 scourge
64 Rattling chest sounds
65 Theme of this puzzle
71 Adelaide's ailments
74 Rules to follow
75 Belonging to me: Fr.
76 Promoted pvts.
80 Like the "maids all in a row"
82 Acted as guide
83 Astronaut senator
84 Disorderly protest
85 At Fifth Avenue and 102nd Street
88 Criterion: abbr.
89 "—— Make Believe" ("Show Boat" song)
90 Hard playing-marble
91 Brown seaweed
93 Séance board
95 Federal fuzz
96 Flea-market sign
98 Troutlike fish
100 Ids' relatives
102 Drought reliever
105 From —— Z
107 Realtors' measures
109 Poky
110 Tavern on the Green
114 The sound of music
115 Threadbare
116 Dead-tired
117 Entrance court
119 Utilize
120 Tarzan's friend
121 Members of a gaggle
122 Poe girl
123 Blynken's shipmate
124 Board's partner
125 Hurting more
126 Heretofore, old style
127 Thirsty

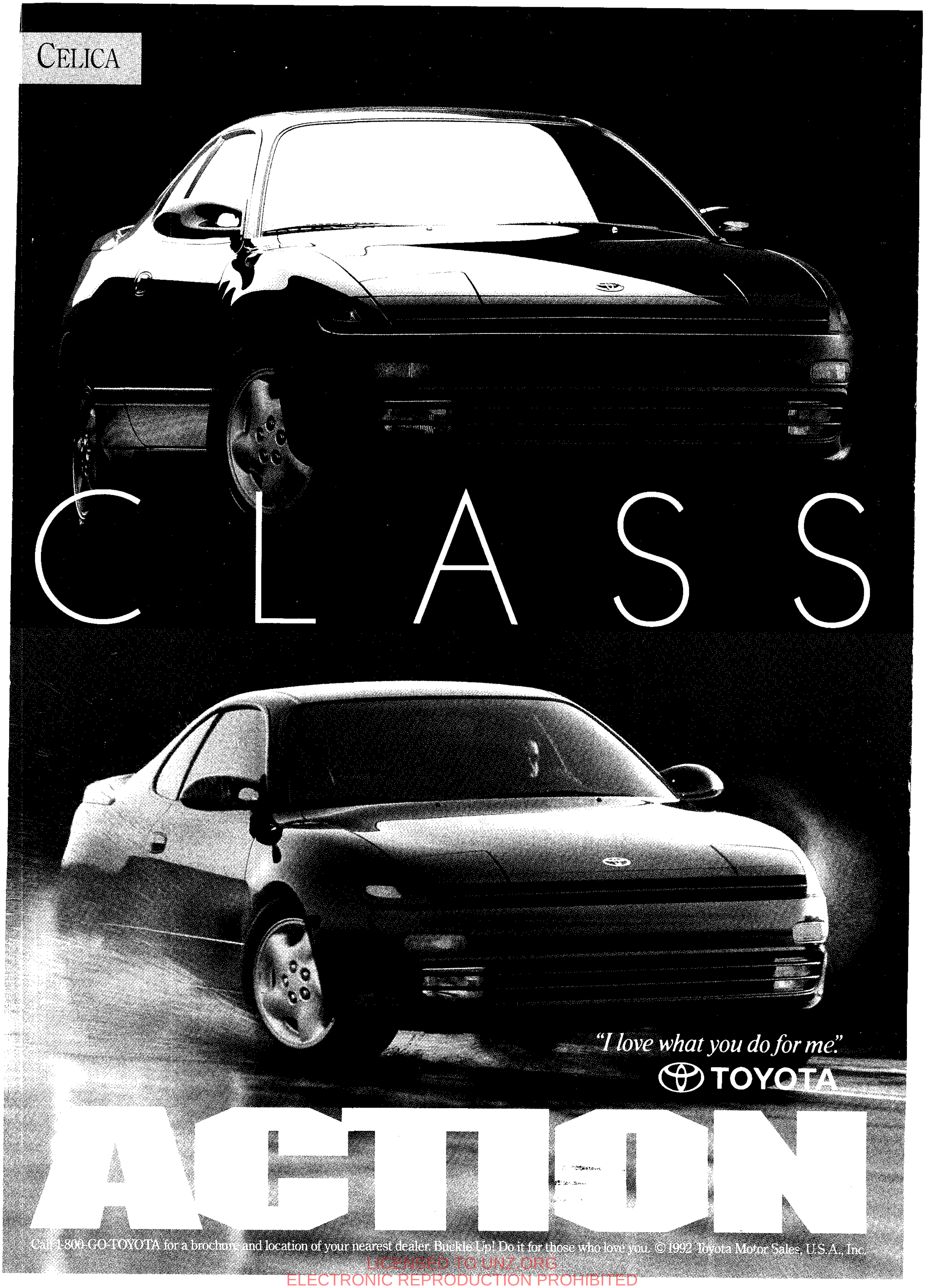
DOWN

1 Mathematical relationship
2 Do a Post Office job
3 Central Park South
4 Fourth notes of the scale
5 —— the kill
6 Nouveau ——
7 Thoroughfare
8 Lattice
9 Actress Thompson
10 Stick with this
11 Remember this
12 Kind of strike
13 Shade of blue
14 Mrs. Shakespeare
15 Pal for Pedro
16 Locker-door décor
17 London museum
25 First Avenue pass-by
27 Race place
29 Military foul-up
32 Wimbledon unit
35 Toscanini, for one
37 Critic's report
39 —— a one (none)
40 Diarist Anaïs
41 Korbut or Petrova
43 Posh
45 —— Gay, the A-bomber
46 "Bei —— Bist Du Schön"
47 Celt
48 Sea eagle
49 Ballerina's prop
50 Big Apple subway abbr.
52 "—— nome" ("Rigoletto" aria)
54 Of the nervous system
55 NFL scores
58 Pantry
63 Abbrs. on radios
66 Holds in high regard
67 Camera name
68 Campus city of 26-Across
69 Rider of Scout
70 Siva's believers
71 Navy noncom
72 Bugles, to a cockney
73 Latvian
77 Columbus Circle
78 Mountain pass
79 It's fit for pigs
81 Santa's time
82 Neither sml. nor med.
83 Aspics, e.g.
86 Brooch
87 1770s U.S. diplomat
92 Coin of Turkey
94 "—— rambling wreck . . ."
97 "Tristram Shandy" author
99 Muscle type
100 Marry on the run
101 Done in by a bull
102 Yardstick
103 Get —— out of (provoke)
104 Kind of tube or sanctum
106 Bermuda product
108 Down at the heels
109 Scrub the deck
110 Crying spells
111 Butter look-alike
112 Ivy League biggie
113 Hard: Sp.
118 Kitten's cry



3838PBS

Solutions to last week's puzzles appear on page 126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